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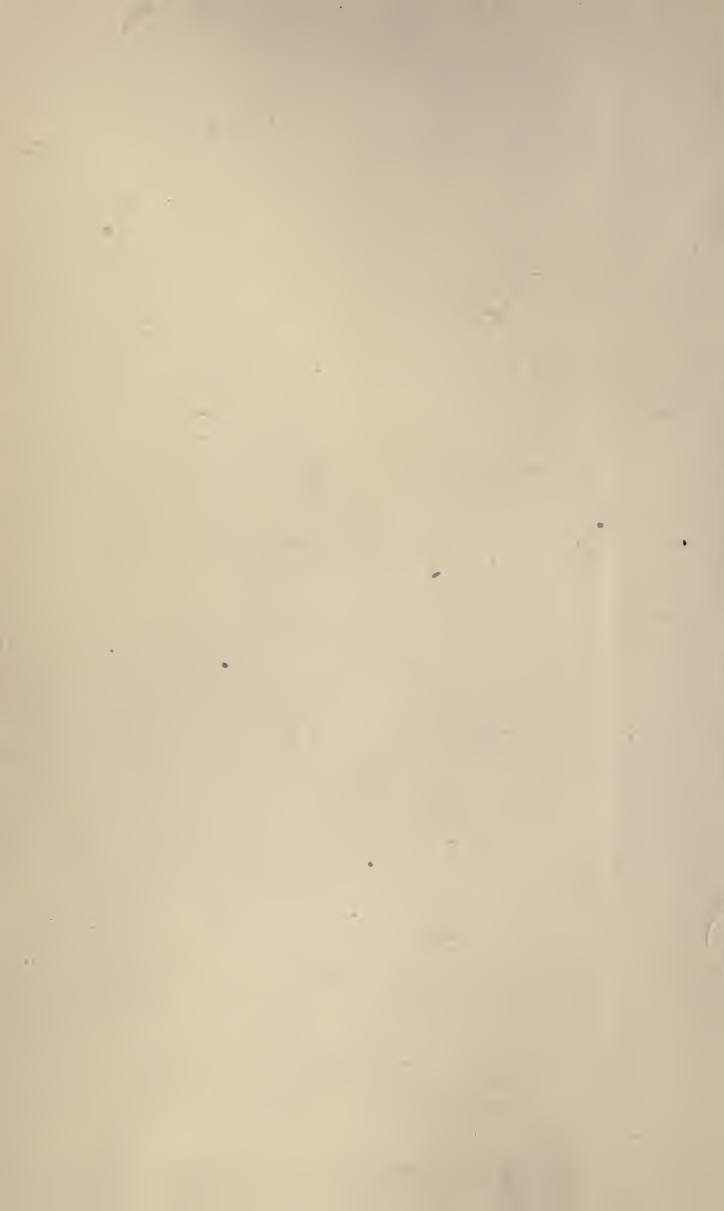
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ROBERT BROWNING'S
POETICAL WORKS.



ASOLANDO :

FANCIES AND FACTS.

BY

ROBERT BROWNING.

WITH

*BIOGRAPHICAL AND HISTORICAL NOTES
TO THE POEMS.*

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1894

TO MRS. ARTHUR BRONSON

TO WHOM but you, dear Friend, should I dedicate verses—some few written, all of them supervised, in the comfort of your presence, and with yet another experience of the gracious hospitality now bestowed on me since so many a year,—adding a charm even to my residences at Venice, and leaving me little regret for the surprise and delight at my visits to Asolo in bygone days?

I unite, you will see, the disconnected poems by a title-name popularly ascribed to the inventiveness of the ancient secretary of Queen Cornaro whose palace-tower still overlooks us: Asolare—"to disport in the open air, amuse oneself at random." The objection that such a word nowhere occurs in the works of the Cardinal is hardly important—Bembo was too thorough a purist to conserve in print a term which in talk he might possibly toy with: but the word

is more likely derived from a Spanish source. I use it for love of the place, and in requital of your pleasant assurance that an early poem of mine first attracted you thither—where and elsewhere, at La Mura as Cà Alvisi, may all happiness attend you!

Gratefully and affectionately yours,

R. B.

ASOLO : October 15, 1889.

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ASOLANDO

ASOLANDO



PROLOGUE.

“THE Poet’s age is sad : for why?

In youth, the natural world could show
No common object but his eye
At once involved with alien glow—
His own soul’s iris-bow.

“ And now a flower is just a flower :

Man, bird, beast are but beast, bird, man—
Simply themselves, uncinct by dower
Of dyes which, when life’s day began,
Round each in glory ran.”

Friend, did you need an optic glass,
Which were your choice? A lens to drape
In ruby, emerald, chrysopras,
Each object—or reveal its shape
Clear outlined, past escape,

The naked very thing?—so clear
That, when you had the chance to gaze,
You found its inmost self appear
Through outer seeming—truth ablaze,
Not falsehood's fancy-haze?

How many a year, my Asolo,
Since—one step just from sea to land—
I found you, loved yet feared you so—
For natural objects seemed to stand
Palpably fire-clothed! No—

No mastery of mine o'er these!
Terror with beauty, like the Bush

Burning but unconsumed. Bend knees,
Drop eyes to earthward ! Language ? Tush !
Silence 't is awe decrees.

And now ? The lambent flame is—where ?
Lost from the naked world : earth, sky,
Hill, vale, tree, flower,—Italia's rare
O'er-running beauty crowds the eye—
But flame ? The Bush is bare.

Hill, vale, tree, flower—they stand distinct,
Nature to know and name. What then ?
A Voice spoke thence which straight unlinked
Fancy from fact : see, all 's in ken :
Has once my eyelid winked ?

No, for the purged ear apprehends
Earth's import, not the eye late dazed :
The Voice said "Call my works thy friends !
At Nature dost thou shrink amazed ?
God is it who transcends."

ROSNY.

WOE, he went galloping into the war,

Clara, Clara !

Let us two dream : shall he 'scape with a scar ?

Scarcely disfigurement, rather a grace

Making for manhood which nowise we mar :

See, while I kiss it, the flush on his face—

Rosny, Rosny !

Light does he laugh : “ With your love in my soul ”—

(Clara, Clara !)

“ How could I other than—sound, safe and whole—

Cleave who opposed me asunder, yet stand

Scatheless beside you, as, touching love's goal,

Who won the race kneels, craves reward at your
hand—

Rosny, Rosny ? ”

Ay, but if certain who envied should see !

Clara, Clara,

Certain who simper : “ The hero for me

Hardly of life were so chary as miss

Death—death and fame—that’s love’s guerdon when

She

Boasts, proud bereaved one, her choice fell on this

Rosny, Rosny !”

So,—go on dreaming,—he lies mid a heap

(Clara, Clara,)

Of the slain by his hand : what is death but a sleep ?

Dead, with my portrait displayed on his breast :

Love wrought his undoing : “ No prudence could keep

The love-maddened wretch from his fate.” That

is best,

Rosny, Rosny !

DUBIETY.

I WILL be happy if but for once :

Only help me, Autumn weather,
Me and my cares to screen, ensconce
In luxury's sofa-lap of leather !

Sleep ? Nay, comfort—with just a cloud
Suffusing day too clear and bright :
Eve's essence, the single drop allowed
To sully, like milk, Noon's water-white.

Let gauziness shade, not shroud,—adjust,
Dim and not deaden,—somehow sheathe
Aught sharp in the rough world's busy thrust,
If it reach me through dreaming's vapour-wreath.

Be life so, all things ever the same !

For, what has disarmed the world ? Outside,
Quiet and peace : inside, nor blame
Nor want, nor wish whate'er betide.

What is it like that has happened before ?

A dream ? No dream, more real by much.
A vision ? But fanciful days of yore
Brought many : mere musing seems not such.

Perhaps but a memory, after all !

—Of what came once when a woman leant
To feel for my brow where her kiss might fall.
Truth ever, truth only the excellent !

NOW.

OUT of your whole life give but a moment !
All of your life that has gone before,
All to come after it,—so you ignore
So you make perfect the present,—condense,
In a rapture of rage, for perfection's endowment,
'Thought and feeling and soul and sense—
Merged in a moment which gives me at last
You around me for once, you beneath me, above me—
Me—sure that despite of time future, time past,—
This tick of our life-time 's one moment you love me !
How long such suspension may linger ? Ah, Sweet—
The moment eternal—just that and no more—
When ecstasy's utmost we clutch at the core
While cheeks burn, arms open, eyes shut and lips meet !

HUMILITY.

WHAT girl but, having gathered flowers,
Stript the beds and spoilt the bowers,
From the lapful light she carries
Drops a careless bud?—nor tarries
To regain the waif and stray :
“Store enough for home”—she ’ll say.

So say I too : give your lover
Heaps of loving—under, over,
Whelm him—make the one the wealthy !
Am I all so poor who—stealthy
Work it was !—picked up what fell :
Not the worst bud—who can tell ?

POETICS.

“So say the foolish !” Say the foolish so, Love ?

“Flower she is, my rose”—or else “My very swan is
she”—

Or perhaps “Yon maid-moon, blessing earth below,
Love,

That art thou !”—to them, belike : no such vain
words from me.

“Hush, rose, blush ! no balm like breath,” I chide it :

“Bend thy neck its best, swan,—hers the whiter
curve !”

Be the moon the moon : my Love I place beside it :

What is she ? Her human self,—no lower word will
serve.

SUMMUM BONUM.

ALL the breath and the bloom of the year in the bag of
one bee :

All the wonder and wealth of the mine in the heart of
one gem :

In the core of one pearl all the shade and the shine of
the sea :

Breath and bloom, shade and shine,—wonder, wealth,
and—how far above them—

Truth, that 's brighter than gem,

Trust, that 's purer than pearl,—

Brightest truth, purest trust in the universe—all were
for me

In the kiss of one girl.

A PEARL, A GIRL.

A SIMPLE ring with a single stone
To the vulgar eye no stone of price :
Whisper the right word, that alone—
Forth starts a sprite, like fire from ice,
And lo, you are lord (says an Eastern scroll)
Of heaven and earth, lord whole and sole
Through the power in a pearl.

A woman ('t is I this time that say)
With little the world counts worthy praise
Utter the true word—out and away
Escapes her soul : I am wrapt in blaze,
Creation's lord, of heaven and earth
Lord whole and sole—by a minute's birth—
Through the love in a girl !

SPECULATIVE.

OTHERS may need new life in Heaven—

Man, Nature, Art—made new, assume !

Man with new mind old sense to leaven,

Nature—new light to clear old gloom,

Art that breaks bounds, gets soaring-room.

I shall pray : “ Fugitive as precious—

Minutes which passed,—return, remain !

Let earth's old life once more enmesh us,

You with old pleasure, me—old pain,

So we but meet nor part again ! ”

WHITE WITCHCRAFT.

If you and I could change to beasts, what beast should
either be?

Shall you and I play Jove for once? Turn fox then, I
decree!

Shy wild sweet stealer of the grapes! Now do your worst
on me!

And thus you think to spite your friend—turned loath-
some? What, a toad?

So, all men shrink and shun me! Dear men, pursue
your road!

Leave but my crevice in the stone, a reptile's fit abode!

Now say your worst, Canidia! "He 's loathsome, I
allow:

There may or may not lurk a pearl beneath his puckered
brow:

But see his eyes that follow mine—love lasts there any-
how."

BAD DREAMS. I.

LAST night I saw you in my sleep :

And how your charm of face was changed !

I asked "Some love, some faith you keep ?"

You answered "Faith gone, love estranged."

Whereat I woke—a twofold bliss :

Waking was one, but next there came

This other : "Though I felt, for this,

My heart break, I loved on the same."

BAD DREAMS. II.

You in the flesh and here—

Your very self ! Now, wait !

One word ! May I hope or fear ?

Must I speak in love or hate ?

Stay while I ruminate !

The fact and each circumstance

Dare you disown ? Not you !

That vast dome, that huge dance,

And the gloom which overgrew

A—possibly festive crew !

For why should men dance at all—

Why women—a crowd of both—

Unless they are gay? Strange ball—
Hands and feet plighting troth,
Yet partners enforced and loth !

Of who danced there, no shape
Did I recognize : thwart, perverse,
Each grasped each, past escape
In a whirl or weary or worse :
Man's sneer met woman's curse,

While he and she toiled as if
Their guardian set galley-slaves
To supple chained limbs grown stiff :
Unmanacled trulls and knaves—
The lash for who misbehaves !

And a gloom was, all the while,
Deeper and deeper yet
O'ergrowing the rank and file
Of that army of haters—set
To mimic love's fever-fret.

By the wall-side close I crept,
 Avoiding the livid maze,
And, safely so far, outstepped
 On a chamber—a chapel, says
My memory or betrays—

Closet-like, kept aloof
 From unseemly witnessing
What sport made floor and roof
 Of the Devil's palace ring
While his Damned amused their king.

Ay, for a low lamp burned,
 And a silence lay about
What I, in the midst, discerned
 Though dimly till, past doubt,
'T was a sort of throne stood out—

High seat with steps, at least :
 And the topmost step was filled

By—whom? What vested priest?

A stranger to me,—his guild,

His cult, unreconciled

To my knowledge how guild and cult

Are clothed in this world of ours:

I pondered, but no result

Came to—unless that Giaours

So worship the Lower Powers.

When suddenly who entered?

Who knelt—did you guess I saw?

Who—raising that face where centred

Allegiance to love and law

So lately—off-casting awe,

Down-treading reserve, away

Thrusting respect . . . but mine

Stands firm—firm still shall stay!

Ask Satan! for I decline

To tell—what I saw, in fine!

Yet here in the flesh you come—

 Your same self, form and face,—

In the eyes, mirth still at home !

 On the lips, that commonplace

Perfection of honest grace !

Yet your errand is—needs must be—

 To palliate—well, explain,

Expurgate in some degree

 Your soul of its ugly stain.

Oh, you—the good in grain—

How was it your white took tinge ?

 “A mere dream ”—never object !

Sleep leaves a door on hinge

 Whence soul, ere our flesh suspect,

Is off and away : detect

Her vagaries when loose, who can !

 Be she pranksome, be she prude,

Disguise with the day began :

With the night—ah, what ensued
From draughts of a drink hell-brewed ?

Then She : “ What a queer wild dream !

And perhaps the best fun is—
Myself had its fellow—I seem
Scarce awake from yet. ’T was this—
Shall I tell you ? First, a kiss !

“ For the fault was just your own,—

’T is myself expect apology :
You warned me to let alone
(Since our studies were mere philology)
That ticklish (you said) Anthology.

“ So, I dreamed that I passed *exam*

Till a question posed me sore :
‘ Who translated this epigram
By—an author we best ignore ? ’
And I answered ‘ Hannah More ’ ! ”

BAD DREAMS. III.

THIS was my dream : I saw a Forest
Old as the earth, no track nor trace
Of unmade man. Thou, Soul, explorest—
Though in a trembling rapture—space
Immeasurable ! Shrubs, turned trees,
Trees that touch heaven, support its frieze
Studded with sun and moon and star :
While—oh, the enormous growths that bar
Mine eye from penetrating past
Their tangled twine where lurks—nay, lives
Royally lone, some brute-type cast
I' the rough, time cancels, man forgives.

On, Soul ! I saw a lucid City
Of architectural device

Every way perfect. Pause for pity,
Lightning ! nor leave a cicatrice
On those bright marbles, dome and spire,
Structures palatial,—streets which mire
Dares not defile, paved all too fine
For human footstep's smirch, not thine—
Proud solitary traverser,
My Soul, of silent lengths of way—
With what ecstatic dread, aver,
Lest life start sanctioned by thy stay !

Ah, but the last sight was the hideous !
A City, yes,—a Forest, true,—
But each devouring each. Perfidious
Snake-plants had strangled what I knew
Was a pavilion once : each oak
Held on his horns some spoil he broke
By surreptitiously beneath
Upthrusting : pavements, as with teeth,

Griped huge weed widening crack and split

In squares and circles stone-work erst.

Oh, Nature—good ! Oh, Art—no whit

Less worthy ! Both in one—accurst !

BAD DREAMS. IV.

It happened thus : my slab, though new,
Was getting weather-stained,—beside,
Herbage, balm, peppermint o'ergrew
Letter and letter : till you tried
Somewhat, the Name was scarce desried.

That strong stern man my lover came :
—Was he my lover ? Call him, pray,
My life's cold critic bent on blame
Of all poor I could do or say
To make me worth his love one day—

One far day when, by diligent
And dutiful amending faults,

Foibles, all weaknesses which went
To challenge and excuse assaults
Of culture wronged by taste that halts—

Discrepancies should mar no plan
Symmetric of the qualities
Claiming respect from—say—a man
That's strong and stern. "Once more he pries
Into me with those critic eyes!"

No question ! so—"Conclude, condemn
Each failure my poor self avows !
Leave to its fate all you contemn !
There's Solomon's selected spouse :
Earth needs must hold such maids—choose them !"

Why, he was weeping ! Surely gone
Sternness and strength : with eyes to ground
And voice a broken monotone—
"Only be as you were ! Abound
In foibles, faults,—laugh, robed and crowned

“As Folly’s veriest queen,—care I
One feather-fluff? Look pity, Love,
On prostrate me—your foot shall try
This forehead’s use—mount thence above,
And reach what Heaven you dignify!”

Now, what could bring such change about?
The thought perplexed : till, following
His gaze upon the ground,—why, out
Came all the secret! So, a thing
Thus simple has deposed my king!

For, spite of weeds that strove to spoil
Plain reading on the lettered slab,
My name was clear enough—no soil
Effaced the date when one chance stab
Of scorn . . . if only ghosts might blab!

INAPPREHENSIVENESS.

WE two stood simply friend-like side by side,
Viewing a twilight country far and wide,
Till she at length broke silence. "How it towers
Yonder, the ruin o'er this vale of ours!
The West's faint flare behind it so relieves
Its rugged outline—sight perhaps deceives,
Or I could almost fancy that I see
A branch wave plain—belike some wind-sown tree
Chance-rooted where a missing turret was.
What would I give for the perspective glass
At home, to make out if 't is really so!
Has Ruskin noticed here at Asolo
That certain weed-growths on the ravaged wall
Seem" . . . something that I could not say at all,

My thought being rather—as absorbed she sent
Look onward after look from eyes distent
With longing to reach Heaven's gate left ajar—
“Oh, fancies that might be, oh, facts that are!
What of a wilding? By you stands, and may
So stand unnoticed till the Judgment Day,
One who, if once aware that your regard
Claimed what his heart holds,—woke, as from its sward
The flower, the dormant passion, so to speak—
Then what a rush of life would startling wreak
Revenge on your inapprehensive stare
While, from the ruin and the West's faint flare,
You let your eyes meet mine, touch what you term,
Quietude—that's an universe in germ—
The dormant passion needing but a look
To burst into immense life!”

“No, the book
Which noticed how the wall-growths wave” said she
“Was not by Ruskin.”

I said “Vernon Lee?”

WHICH?

So, the three Court-ladies began

 Their trial of who judged best

 In esteeming the love of a man :

Who preferred with most reason was thereby
 confessed

Boy-Cupid's exemplary catcher and cager ;

An Abbé crossed legs to decide on the wager.

First the Duchesse : " Mine for me—

 Who were it but God's for Him,

And the King's for—who but he ?

Both faithful and loyal, one grace more shall brim

His cup with perfection : a lady's true lover,
He holds—save his God and his king—none above
her.”

“I require”—outspoke the Marquise—
“Pure thoughts, ay, but also fine deeds :
Play the paladin must he, to please
My whim, and—to prove my knight's service exceeds
Your saint's and your loyalist's praying and kneeling—
Show wounds, each wide mouth to my mercy appealing.”

Then the Comtesse : “My choice be a wretch,
Mere losel in body and soul,
Thrice accurst ! What care I, so he stretch
Arms to me his sole saviour, love's ultimate goal,
Out of earth and men's noise—names of ‘infidel,’
‘traitor,’
Cast up at him ? Crown me, crown's adjudicator !”

And the Abbé uncrossed his legs,
Took snuff, a reflective pinch,
Broke silence : "The question begs

Much pondering ere I pronounce. Shall I flinch?
The love which to one and one only has reference
Seems terribly like what perhaps gains God's preference."

THE CARDINAL AND THE DOG.

CRESCENZIO, the Pope's Legate at the High Council,
Trent,

—Year Fifteen hundred twenty-two, March Twenty-five
—intent

On writing letters to the Pope till late into the night
Rose, weary, to refresh himself, and saw a monstrous
sight:

(I give mine Author's very words: he penned, I re-
indite.)

A black Dog of vast bigness, eyes flaming, ears that hung
Down to the very ground almost into the chamber
sprung

And made directly for him, and laid himself right under
The table where Crescenzo wrote—who called in fear
and wonder

His servants in the ante-room, commanded everyone
To look for and find out the beast: but, looking, they
found none.

The Cardinal fell melancholy, then sick, soon after died:
And at Verona, as he lay on his death-bed, he cried
Aloud to drive away the Dog that leapt on his bed-side.
Heaven keep us Protestants from harm: the rest . . .
no ill betide!

THE POPE AND THE NET.

WHAT, he on whom our voices unanimously ran,
Made Pope at our last Conclave? Full low his life
began:

His father earned the daily bread as just a fisherman.

So much the more his boy minds book, gives proof of
mother-wit,

Becomes first Deacon, and then Priest, then Bishop: see
him sit

No less than Cardinal ere long, while no one cries
“Unfit!”

But someone smirks, some other smiles, jogs elbow and
nods head:

Each winks at each: "'I-faith, a rise! Saint Peter's net,
instead

Of sword and keys, is come in vogue!" You think he
blushes red?

Not he, of humble holy heart! "Unworthy me!" he
sighs:

"From fisher's drudge to Church's prince—it is indeed a
rise:

So, here's my way to keep the fact for ever in my
eyes!"

And straightway in his palace-hall, where commonly is
set

Some coat-of-arms, some portraiture ancestral, lo, we
met

His mean estate's reminder in his fisher-father's net!

Which step conciliates all and some, stops cavil in a
trice:

"The humble holy heart that holds of new-born pride no
spice!

He's just the saint to choose for Pope!" Each adds
"T is my advice."

So, Pope he was: and when we flocked—its sacred slipper
on—

To kiss his foot, we lifted eyes, alack the thing was
gone—

That guarantee of lowlihead,—eclipsed that star which
shone!

Each eyed his fellow, one and all kept silence. I cried
"Pish!

I'll make me spokesman for the rest, express the common
wish.

Why, Father, is the net removed?" "Son, it hath caught
the fish."

THE BEAN-FEAST

HE was the man—Pope Sixtus, that Fifth, that swine-
herd's son :

He knew the right thing, did it, and thanked God when
't was done :

But of all he had to thank for, my fancy somehow leans
To thinking, what most moved him was a certain meal on
beans.

For one day, as his wont was, in just enough disguise
As he went exploring wickedness,—to see with his own
eyes

If law had due observance in the city's entrail dark
As well as where, i' the open, crime stood an obvious
mark,—

He chanced, in a blind alley, on a tumble-down once
house

Now hovel, vilest structure in Rome the ruinous :

And, as his tact impelled him, Sixtus ventured bold,
To learn how lowliest subjects bore hunger, toil, and
cold.

There sat they at high-supper—man and wife, lad and
lass,

Poor as you please but cleanly all and care-free : pain that
was

—Forgotten, pain as sure to be let bide aloof its time,—
Mightily munched the brave ones—what mattered gloom
or grime?

Said Sixtus “ Feast, my children ! who works hard needs
eat well.

I’m just a supervisor, would hear what you can tell.

Do any wrongs want righting ? The Father tries his best,
But, since he’s only mortal, sends such as I to test

The truth of all that's told him—how folk like you may
fare :

Come!—only don't stop eating—when mouth has words
to spare—

“You”—smiled he—“play the spokesman, bell-wether
of the flock !

Are times good, masters gentle? Your grievances unlock !
How of your work and wages?—pleasures, if such may
be—

Pains, as such are for certain.” Thus smiling questioned
he.

But somehow, spite of smiling, awe stole upon the
group—

An inexpressible surmise: why should a priest thus
stoop—

Pry into what concerned folk? Each visage fell.
Aware,

Cries Sixtus interposing: “Nay, children, have no care !

"Fear nothing! Who employs me requires the plain
truth. Pelf

Beguiles who should inform me : so, I inform myself.

See!" And he threw his hood back, let the close ves-
ture ope,

Showed face, and where on tippet the cross lay : 't was
the Pope.

Imagine the joyful wonder! "How shall the like of us—
Poor souls—requite such blessing of our rude bean-feast?"

"Thus—

Thus amply!" laughed Pope Sixtus. "I early rise, sleep
late :

Who works may eat : they tempt me, your beans there :
spare a plate!"

Down sat he on the door-step : 't was they this time said
grace :

He ate up the last mouthful, wiped lips, and then, with
face

Turned heavenward, broke forth thankful: "Not now,
that earth obeys

Thy word in mine, that through me the peoples know
Thy ways—

But that Thy care extendeth to Nature's homely wants,
And, while man's mind is strengthened, Thy goodness
nowise scants

Man's body of its comfort,—that I whom kings and
queens

Crouch to, pick crumbs from off my table, relish beans!
The thunders I but seem to launch, there plain Thy hand
all see:

That I have appetite, digest, and thrive—that boon's
for me."

MUCKLE-MOUTH MEG.

FROWNED the Laird on the Lord: "So, red-handed I
catch thee?

Death-doomed by our Law of the Border!
We've a gallows outside and a chiel to dispatch thee:
Who trespasses—hangs: all's in order."

He met frown with smile, did the young English
gallant:

Then the Laird's dame: "Nay, Husband, I beg!
He's comely: be merciful! Grace for the callant
—If he marries our Muckle-mouth Meg!"

"No mile-wide-mouthed monster of yours do I marry:
Grant rather the gallows!" laughed he.

"Foul fare kith and kin of you—why do you tarry?"
"To tame your fierce temper!" quoth she.

“Shove him quick in the Hole, shut him fast for a week :

Cold, darkness and hunger work wonders :

Who lion-like roars now, mouse-fashion will squeak,

And ‘it rains’ soon succeed to ‘it thunders.’”

A week did he bide in the cold and the dark

—Not hunger : for duly at morning

In flitted a lass, and a voice like a lark

Chirped “Muckle-mouth Meg still ye’re scorning ?

“Go hang, but here’s parritch to hearten ye first !”

Did Meg’s muckle-mouth boast within some

Such music as yours, mine should match it or burst :

No frog-jaws ! So tell folk, my Winsome !”

Soon week came to end, and, from Hole’s door set wide,

Out he marched, and there waited the lassie :

“Yon gallows, or Muckle-mouth Meg for a bride !

Consider ! Sky’s blue and turf’s grassy :

“Life’s sweet : shall I say ye wed Muckle-mouth
Meg?”

“Not I” quoth the stout heart : “too eerie
The mouth that can swallow a bubblyjock’s egg :
Shall I let it munch mine? Never, Dearie !”

“Not Muckle-mouth Meg? Wow, the obstinate man !
Perhaps he would rather wed me !”

“Ay, would he—with just for a dowry your can !”

“I’m Muckle-mouth Meg” chirruped she.

“Then so—so—so—so—” as he kissed her apace—

“Will I widen thee out till thou turnest
From Margaret Minnikin-mou’, by God’s grace,
To Muckle-mouth Meg in good earnest !”

ARCADES AMBO.

A. You blame me that I ran away?

Why, Sir, the enemy advanced :
Balls flew about, and—who can say
But one, if I stood firm, had glanced
In my direction? Cowardice?
I only know we don't live twice,
Therefore—shun death, is my advice.

B. Shun death at all risks? Well at some !

True, I myself, Sir, though I scold
The cowardly, by no means come
Under reproof as overbold
—I, who would have no end of brutes
Cut up alive to guess what suits
My case and saves my toe from shoots.

THE LADY AND THE PAINTER.

She. Yet womanhood you reverence,
So you profess !

He. With heart and soul.

She. Of which fact this is evidence !
To help Art-study,—for some dole
Of certain wretched shillings,—you
Induce a woman—virgin too—
To strip and stand stark-naked?

He. True.

She. Nor feel you so degrade her?

He. What
—(Excuse the interruption)—clings
Half-savage-like around your hat?

She. Ah, do they please you? Wild-bird-wings

Next season,—Paris-prints assert,—
We must go feathered to the skirt :
My modiste keeps on the alert.

Owls, hawks, jays—swallows most approve . . .

He. Dare I speak plainly?

She. Oh, I trust !

He. Then, Lady Blanche, it less would move

In heart and soul of me disgust

Did you strip off those spoils you wear,

And stand—for thanks, not shillings—bare,

To help Art like my Model there.

She well knew what absolved her—praise

In me for God's surpassing good,

Who granted to my reverent gaze

A type of purest womanhood.

You—clothed with murder of His best

Of harmless beings—stand the test !

What is it *you* know ?

She. That you jest !

PONTE DELL' ANGELO, VENICE

STOP rowing ! This one of our bye-canals
O'er a certain bridge you have to cross
That 's named " Of the Angel " : listen why !
The name " Of the Devil " too much appals
Venetian acquaintance, so—his the loss,
While the gain goes . . . look on high !

An angel visibly guards yon house :
Above each scutcheon—a pair—stands he,
Enfolds them with droop of either wing :
The family's fortune were perilous
Did he thence depart—you will soon agree,
If I hitch into verse the thing.

For, once on a time, this house belonged
To a lawyer of note, with law and to spare,
But also with overmuch lust of gain :
In the matter of law you were nowise wronged,
But alas for the lucre ! He picked you bare
To the bone. Did folk complain ?

“ I exact ” growled he “ work’s rightful due :
’T is folk seek me, not I seek them.
Advice at its price ! They succeed or fail,
Get law in each case—and a lesson too :
Keep clear of the Courts—is advice *ad rem* :
They ’ll remember, I ’ll be bail ! ”

So, he pocketed fee without a qualm.
What reason for squeamishness ? Labour done,
To play he betook him with lightened heart,
Ate, drank and made merry with song or psalm,
Since the yoke of the Church is an easy one—
Fits neck nor causes smart.

Brief: never was such an extortionate
Rascal—the word has escaped my teeth
And yet—(all 's down in a book no ass
Indited, believe me!)—this reprobate
Was punctual at prayer-time: gold lurked beneath
Alloy of the rankest brass.

For, play the extortioner as he might,
Fleece folk each day and all day long,
There was this redeeming circumstance:
He never lay down to sleep at night
But he put up a prayer first, brief yet strong,
“Our Lady avert mischance!”

Now it happened at close of a fructuous week,
“I must ask” quoth he “some Saint to dine:
I want that widow well out of my ears
With her ailing and wailing. Who bade her seek
Redress at my hands? ‘She was wronged!’
Folk whine
If to Law wrong right appears.

“Matteo da Bascio—he’s my man!
No less than Chief of the Capucins:
His presence will surely suffumigate
My house—fools think lies under a ban
If somebody loses what somebody wins.
Hark, there he knocks at the grate!

“Come in, thou blessed of Mother Church!
I go and prepare—to bid, that is,
My trusty and diligent servitor
Get all things in readiness. Vain the search
Through Venice for one to compare with this
My model of ministrants: for—

“For—once again, nay, three times over,
My helpmate’s an ape! so intelligent,
I train him to drudge at household work:
He toils and he moils, I live in clover:
Oh, you shall see! There’s a goodly scent—
From his cooking or I’m a Turk!

“Scarce need to descend and supervise :

I’ll do it, however : wait here awhile !”

So, down to the kitchen gaily scuttles

Our host, nor notes the alarmed surmise

Of the holy man. “O depth of guile !

He blindly guzzles and guttles,

“While—who is it dresses the food and pours

The liquor ? Some fiend—I make no doubt—

In likeness of—which of the loathly brutes ?

An ape ! Where hides he ? No bull that gores,

No bear that hugs—’t is the mock and flout

Of an ape, fiend’s face that suits.

“So—out with thee, creature, wherever thou hidest !

I charge thee, by virtue of . . . right do I judge !

There skulks he perdue, crouching under the bed.

Well done ! What, forsooth, in beast’s shape thou confidest ?

I know and would name thee but that I begrudge

Breath spent on such carrion. Instead—

“I adjure thee by——” “Stay!” laughed the portent
that rose

From floor up to ceiling: “No need to adjure!
See Satan in person, late ape by command
Of Him thou adjurest in vain. A saint’s nose
Scents brimstone though incense be burned for a lure.
Yet, hence! for I’m safe, understand!

“’T is my charge to convey to fit punishment’s place
This lawyer, my liegeman, for cruelty wrought
On his clients, the widow and orphan, poor souls
He has plagued by exactions which proved law’s disgrace,
Made equity void and to nothingness brought
God’s pity. Fiends, on with fresh coals!”

“Stay!” nowise confounded, withstands Hell its match:
“How comes it, were truth in this story of thine,
God’s punishment suffered a minute’s delay?
Weeks, months have elapsed since thou squattedst at
watch

For a spring on thy victim: what caused thee decline
Advantage till challenged to-day?"

"That challenge I meet with contempt," quoth the fiend.
"Thus much I acknowledge: the man's armed in mail:
I wait till a joint's loose, then quick ply my claws.
Thy friend's one good custom—he knows not—has
screened

His flesh hitherto from what else would assail:
At "Save me, Madonna!" I pause.

"That prayer did the losel but once pretermit,
My pounce were upon him. I keep me attent:
He's in safety but till he's caught napping. Enough!"
"Ay, enough!" smiles the saint—"for the biter is bit,
The spy caught in somnolence. Vanish! I'm sent
To smooth up what fiends do in rough."

"I vanish? Through wall or through roof?" the ripost
Grinned gaily. "My orders were—'Leave not unharmed

The abode of this lawyer! Do damage to prove
’T was for something thou quittedst the land of the lost—
To add to their number this unit!’ Though charmed
From descent there, on earth that’s above

“I may haply amerce him.” “So do, and begone,
I command thee! For, look! Though there’s doorway
behind

And window before thee, go straight through the wall,
Leave a breach in the brickwork, a gap in the stone
For who passes to stare at!” “Spare speech! I’m
resigned:

Here goes!” roared the goblin, as all—

Wide bat-wings, spread arms and legs, tail out a-stream,
Crash obstacles went, right and left, as he soared
Or else sank, was clean gone through the hole anyhow.
The Saint returned thanks: then a satisfied gleam
On the bald polished pate showed that triumph was scored.
“To dinner with appetite now!”

Down he trips. "In good time!" smirks the host.

"Didst thou scent

Rich savour of roast meat? Where hides he, my ape?

Look alive, be alert! He's away to wash plates.

Sit down, Saint! What's here? Dost examine a rent

In the napkin thou twistest and twirlest? Agape . . .

Ha, blood is it drips nor abates

"From thy wringing a cloth, late was lavendered fair?

What means such a marvel?" "Just this does it
mean:

I convince and convict thee of sin!" answers straight

The Saint, wringing on, wringing ever—O rare!—

Blood—blood from a napery snow not more clean.

"A miracle shows thee thy state!

"See—blood thy extortions have wrung from the flesh

Of thy clients who, sheep-like, arrived to be shorn

And left thee—or fleeced to the quick or so flayed

That, behold, their blood gurgles and grumbles afresh

To accuse thee! Ay, down on thy knees, get up
sworn

To restore! Restitution once made,

“Sin no more! Dost thou promise? Absolved, then,
arise!

Upstairs follow me! Art amazed at yon breach?
Who battered and shattered and scattered, escape
From thy purlieus obtaining? That Father of Lies
Thou wast wont to extol for his feats, all and each
The Devil’s disguised as thine ape!”

Be sure that our lawyer was torn by remorse,
Shed tears in a flood, vowed and swore so to alter
His ways that how else could our Saint but declare
He was cleansed of past sin? “For sin future—fare
worse

Thou undoubtedly wilt,” warned the Saint, “shouldst
thou falter

One whit!” “Oh, for that have no care!

“ I am firm in my purposed amendment. But, prithee,
Must ever affront and affright me yon gap?
Who made it for exit may find it of use
For entrance as easy. If, down in his smithy
He forges me fetters—when heated, mayhap,
He ’ll up with an armful ! Broke loose—

“ How bar him out henceforth ? ” “ Judiciously urged ! ”
Was the good man’s reply. “ How to baulk him is plain.
There ’s nothing the Devil objects to so much,
So speedily flies from, as one of those purged
Of his presence, the angels who erst formed his train—
His, their emperor. Choose one of such !

“ Get fashioned his likeness and set him on high
At back of the breach thus adroitly filled up :
Display him as guard of two scutcheons, thy arms :
I warrant no devil attempts to get by
And disturb thee so guarded. Eat, drink, dine and sup
In thy rectitude, safe from alarms ! ”

So said and so done. See, the angel has place
Where the Devil had passage ! All's down in a book.
Gainsay me ? Consult it ! Still faithless ? Trust *me* ?
Trust Father Boverio who gave me the case
In his Annals—gets of it, by hook or by crook,
Two confirmative witnesses : three

Are surely enough to establish an act :
And thereby we learn—would we ascertain truth—
To trust wise tradition which took, at the time,
Note that served till slow history ventured on fact,
Though folk have their fling at tradition forsooth !
Row, boys, fore and aft, rhyme and chime !

BEATRICE SIGNORINI.

THIS strange thing happened to a painter once :
Viterbo boasts the man among her sons
Of note, I seem to think : his ready tool
Picked up its precepts in Cortona's school—
That 's Pietro Berretini, whom they call
Cortona, these Italians : greatish-small,
Our painter was his pupil, by repute
His match if not his master absolute,
Though whether he spoiled fresco more or less,
And what 's its fortune, scarce repays your guess.
Still, for one circumstance, I save his name
—Francesco Romanelli : do the same !
He went to Rome and painted : there he knew

A wonder of a woman painting too—
For she, at least, was no Cortona's drudge :
Witness that ardent fancy-shape—I judge
A semblance of her soul—she called " Desire "
With starry front for guide, where sits the fire
She left to brighten Buonarroti's house.
If you see Florence, pay that piece your vows,
Though blockhead Baldinucci's mind, imbued
With monkish morals, bade folk " Drape the nude
And stop the scandal ! " quoth the record prim
I borrow this of: hang his book and him !
At Rome, then, where these fated ones met first,
The blossom of his life had hardly burst
While hers was blooming at full beauty's stand :
No less Francesco—when half-ripe he scanned
Consummate Artemisia—grew one want
To have her his and make her ministrant
With every gift of body and of soul
To him. In vain. Her sphery self was whole—
Might only touch his orb at Art's sole point.

Suppose he could persuade her to enjoin
Her life—past, present, future—all in his
At Art's sole point by some explosive kiss
Of love through lips, would love's success defeat
Artistry's haunting curse—the Incomplete ?
Artists no doubt they both were,—what beside
Was she ? who, long had felt heart, soul spread wide
Her life out, knowing much and loving well,
On either side Art's narrow space where fell
Reflection from his own speck : but the germ
Of individual genius—what we term
The very self, the God-gift whence had grown
Heart's life and soul's life,—how make that his own ?
Vainly his Art, reflected, smiled in small
On Art's one facet of her ampler ball ;
The rest, touch-free, took in, gave back heaven, earth,
All where he was not. Hope, well-nigh ere birth
Came to Desire, died off all-unfulfilled.
“ What though in Art I stand the abler-skilled,”
(So he conceited : mediocrity

Turns on itself the self-transforming eye)
“If only Art were suing, mine would plead
To purpose : man—by nature I exceed
Woman the bounded : but how much beside
She boasts, would sue in turn and be denied !
Love her ? My own wife loves me in a sort
That suits us both : she takes the world’s report
Of what my work is worth, and, for the rest,
Concedes that, while his consort keeps her nest
The eagle soars a licensed vagrant, lives
A wide free life which she at least forgives—
Good Beatrice Signorini ! Well
And wisely did I choose her. But the spell
To subjugate this Artemisia—where ?
She passionless ?—she resolute to care
Nowise beyond the plain sufficiency
Of fact that she is she and I am I
—Acknowledged arbitrator for us both
In her life as in mine which she were loth
Even to learn the laws of ? No, and no

Twenty times over ! Ay, it must be so :
I for myself, alas ! ”

Whereon, instead
Of the checked lover's-utterance—why, he said
—Leaning above her easel : “Flesh is red ”
(Or some such just remark)—“by no means white
As Guido's practice teaches : you are right.”
Then came the better impulse : “What if pride
Were wisely trampled on, whate'er betide ?
If I grow hers, not mine—join lives, confuse
Bodies and spirits, gain not her but lose
Myself to Artemisia ? That were love !
Of two souls—one must bend, one rule above :
If I crouch under proudly, lord turned slave,
Were it not worthier both than if she gave
Herself—in treason to herself—to me ? ”

And, all the while, he felt it could not be.
Such love were true love : love that way who can !
Someone that 's born half woman not whole man :

For man, prescribed man better or man worse,
Why, whether microcosm or universe,
What law prevails alike through great and small,
The world and man—world's miniature we call?
Male is the master. "That way"—smiled and sighed
Our true male estimator—"puts her pride
My wife in making me the outlet whence
She learns all Heaven allows: 'tis my pretence
To paint: her lord should do what else but paint?
Do I break brushes, cloister me turned saint?
Then, best of all suits sanctity her spouse
Who acts for Heaven, allows and disallows
At pleasure, past appeal, the right, the wrong
In all things. That's my wife's way. But this strong
Confident Artemisia—an adept
In Art does she conceit herself? 'Except
In just this instance,' tell her, 'no one draws
More rigidly observant of the laws
Of right design: yet here,—permit me hint,—
If the acromion had a deeper dint,

That shoulder were perfection.' What surprise
—Nay scorn, shoots black fire from those startled eyes !
She to be lessoned in design forsooth !
I'm doomed and done for, since I spoke the truth.
Make my own work the subject of dispute—
Fails it of just perfection absolute
Somewhere ? Those motors, flexors,—don't I know
Ser Santi, styled ' Tirititototo
The pencil-prig,' might blame them ? Yet my wife—
Were he and his nicknamer brought to life,
Tito and Titian, to pronounce again—
Ask her who knows more—I or the great Twain
Our colourist and draughtsman !

“ I help her,

Not she helps me ; and neither shall demur
Because my portion is——” he chose to think—
“ Quite other than a woman's : I may drink
At many waters, must repose by none—
Rather arise and fare forth, having done
Duty to one new excellence the more,

Abler thereby, though impotent before
So much was gained of knowledge. Best depart
From this last lady I have learned by heart !”

Thus he concluded of himself—resigned
To play the man and master : “ Man boasts
mind :

Woman, man’s sport calls mistress, to the same
Does body’s suit and service. Would she claim
—My placid Beatricé-wife—pretence
Even to blame her lord if, going hence,
He wistfully regards one whom—did fate
Concede—he might accept queen, abdicate
Kingship because of ?—one of no meek sort
But masterful as he : man’s match in short ?
Oh, there ’s no secret I were best conceal !
Bicé shall know ; and should a stray tear steal
From out the blue eye, stain the rose cheek—
bah !

A smile, a word ’s gay reassurance—ah,

With kissing interspersed,—shall make amends,
Turn pain to pleasure.”

“What, in truth so ends

Abruptly, do you say, our intercourse ? ”

Next day, asked Artemisia : “ I ’ll divorce

Husband and wife no longer. Go your ways,

Leave Rome ! Viterbo owns no equal, says

The bye-word, for fair women : you, no doubt,

May boast a paragon all specks without,

Using the painter’s privilege to choose

Among what ’s rarest. Will your wife refuse

Acceptance from—no rival—of a gift ?

You paint the human figure I make shift

Humbly to reproduce : but, in my hours

Of idlesse, what I fain would paint is—flowers.

Look now ! ”

She twitched aside a veiling cloth.

“ Here is my keepsake—frame and picture both :

For see, the frame is all of flowers festooned

About an empty space,—left thus, to wound

No natural susceptibility :

How can I guess? 'Tis you must fill, not I,
The central space with—her whom you like best !
That is your business, mine has been the rest.
But judge !”

How judge them? Each of us, in flowers,
Chooses his love, allies it with past hours,
Old meetings, vanished forms and faces : no—
Here let each favourite unmolested blow
For one heart's homage, no tongue's banal praise,
Whether the rose appealingly bade “Gaze
Your fill on me, sultana who dethrone
The gaudy tulip !” or 't was “Me alone
Rather do homage to, who lily am,
No unabashed rose !” “Do I vainly cram
My cup with sweets, your jonquil ?” “Why
forget

Vernal endearments with the violet ?”

So they contested yet concerted, all
As one, to circle round about, enthrall

Yet, self-forgetting, push to prominence
The midmost wonder, gained no matter whence.

There 's a tale extant, in a book I conned
Long years ago, which treats of things beyond
The common, antique times and countries queer
And customs strange to match. " 'T is said, last year,"
(Recounts my author,) "that the King had mind
To view his kingdom—guessed at from behind
A palace-window hitherto. Announced
No sooner was such purpose than 't was pounced
Upon by all the ladies of the land—
Loyal but light of life : they formed a band
Of loveliest ones but lithest also, since
Proudly they all combined to bear their prince.
Backs joined to breasts,—arms, legs,—nay, ankles,
 wrists,
Hands, feet, I know not by what turns and twists,
So interwoven lay that you believed
'T was one sole beast of burden which received

The monarch on its back, of breadth not scant
Since fifty girls made one white elephant."
So with the fifty flowers which shapes and hues
Blent, as I tell, and made one fast yet loose
Mixture of beauties, composite, distinct
No less in each combining flower that linked
With flower to form a fit environment
For—whom might be the painter's heart's intent
Thus, in the midst enhaloed, to enshrine?

"This glory-guarded middle space—is mine ?
For me to fill?"

“For you, my Friend ! We part,
Never perchance to meet again. Your Art—
What if I mean it—so to speak—shall wed
My own, be witness of the life we led
When sometimes it has seemed our souls near found
Each one the other as its mate—unbound
Had yours been haply from the better choice
—Beautiful Biché : 't is the common voice,

The crowning verdict. Make whom you like best
Queen of the central space, and manifest
Your predilection for what flower beyond
All flowers finds favour with you. I am fond
Of—say—yon rose's rich predominance,
While you—what wonder?—more affect the glance
The gentler violet from its leafy screen
Ventures: so—choose your flower and paint your
queen!”

Oh but the man was ready, head as hand,
Instructed and adroit. “Just as you stand,
Stay and be made—would Nature but relent—
By Art immortal!”

Every implement
In tempting reach—a palette primed, each squeeze
Of oil-paint in its proper patch—with these,
Brushes, a veritable sheaf to grasp!
He worked as he had never dared.

“Unclasp

My Art from yours who can !”—he cried at length,
As down he threw the pencil—“ Grace from
Strength

Dissociate, from your flowery fringe detach
My face of whom it frames,—the feat will match
With that of Time should Time from me extract
Your memory, Artemisia ! ” And in fact,—
What with the pricking impulse, sudden glow
Of soul—head, hand co-operated so
That face was worthy of its frame, ’t is said—
Perfect, suppose !

They parted. Soon instead
Of Rome was home,—of Artemisia—well,
The placid-perfect wife. And it befell
That after the first incontestably
Blessedest of all blisses (—wherefore try
Your patience with embracings and the rest
Due from Calypso’s all-unwilling guest
To his Penelope ?)—there somehow came
The coolness which as duly follows flame.

So, one day, "What if we inspect the gifts
My Art has gained us?"

Now the wife uplifts
A casket-lid, now tries a medal's chain
Round her own lithe neck, fits a ring in vain
—Too loose on the fine finger,—vows and swears
The jewel with two pendent pearls like pears
Betters a lady's bosom—witness else !
And so forth, while Ulysses smiles.

"Such spells
Subdue such natures—sex must worship toys
—Trinkets and trash : yet, ah, quite other joys
Must stir from sleep the passionate abyss
Of—such an one as her I know—not this
My gentle consort with the milk for blood !
Why, did it chance that in a careless mood
(In those old days, gone—never to return—
When we talked—she to teach and I to learn)
I dropped a word, a hint which might imply
Consorts exist—how quick flashed fire from eye,

Brow blackened, lip was pinched by furious lip !
I needed no reminder of my slip :
One warning taught me wisdom. Whereas here . . .
Aha, a sportive fancy! Eh, what fear
Of harm to follow? Just a whim indulged !

“ My Beatricé, there ’s an undivulged
Surprise in store for you : the moment ’s fit
For letting loose a secret : out with it !
Tributes to worth, you rightly estimate
These gifts of Prince and Bishop, Church and
State :

Yet, may I tell you? Tastes so disagree !
There ’s one gift, preciouser of all to me,
I doubt if you would value as well worth
The obvious sparkling gauds that men unearth
For toy-cult mainly of you womankind ;
Such make you marvel, I concede : while blind
The sex proves to the greater marvel here
I veil to baulk its envy. Be sincere !

Say, should you search creation far and wide,
Was ever face like this ? ”

He drew aside
The veil, displayed the flower-framed portrait kept
For private delectation.

No adept
In florist's lore more accurately named
And praised or, as appropriately, blamed
Specimen after specimen of skill,
Than Biccé. “ Rightly placed the daffodil—
Scarcely so right the blue germander. Grey
Good mouse-ear ! Hardly your auricula
Is powdered white enough. It seems to me
Scarlet not crimson, that anemone :
But there's amends in the pink saxifrage.
O darling dear ones, let me disengage
You innocents from what your harmlessness
Clasps lovingly ! Out thou from their caress,
Serpent ! ”

Whereat forth-flashing from her coils
On coils of hair, the *spilla* in its toils
Of yellow wealth, the dagger-plaything kept
To pin its plaits together, life-like leapt
And—woe to all inside the coronal !
Stab followed stab,—cut, slash, she ruined all
The masterpiece. Alack for eyes and mouth
And dimples and endearment—North and South,
East, West, the tatters in a fury flew :
There yawned the circlet. What remained to do ?
She flung the weapon, and, with folded arms
And mien defiant of such low alarms
As death and doom beyond death, Bice stood
Passively statuesque, in quietude
Awaiting judgment.

And out judgment burst
With frank unloading of love's laughter, first
Freed from its unsuspected source. Some throe
Must needs unlock love's prison-bars, let flow
The joyance.

“Then you ever were, still are,
And henceforth shall be—no occulted star
But my resplendent Bicé, sun-revealed,
Full-rondure ! Woman-glory unconcealed,
So front me, find and claim and take your own—
My soul and body yours and yours alone,
As you are mine, mine wholly ! Heart’s love, take—
Use your possession—stab or stay at will
Here—hating, saving—woman with the skill
To make man beast or god !”

And so it proved :

For, as beseemed new godship, thus he loved,
Past power to change, until his dying-day,—
Good fellow ! And I fain would hope—some say
Indeed for certain—that our painter’s toils
At fresco-splashing, finer stroke in oils,
Were not so mediocre after all ;
Perhaps the work appears unduly small
From having loomed too large in old esteem,
Patronized by late Papacy. I seem

Myself to have cast eyes on certain work
In sundry galleries, no judge needs shirk
From moderately praising. He designed
Correctly, nor in colour lagged behind
His age: but both in Florence and in Rome
The elder race so make themselves at home
That scarce we give a glance to ceilingfuls
Of such like as Francesco. Still, one culls
From out the heaped laudations of the time
The pretty incident I put in rhyme.

FLUTE-MUSIC, WITH AN ACCOMPANIMENT.

He. АН, the bird-like fluting
Through the ash-tops yonder—
Bullfinch-bubblings, soft sounds suiting
What sweet thoughts, I wonder?
Fine-pearled notes that surely
Gather, dewdrop-fashion,
Deep-down in some heart which purely
Secretes globuled passion—
Passion insuppressive—
Such is piped, for certain;
Love, no doubt, nay, love excessive
'T is, your ash-tops curtain.

Would your ash-tops open
We might spy the player—

Seek and find some sense which no pen

Yet from singer, sayer,

Ever has extracted :

Never, to my knowledge,

Yet has pedantry enacted

That, in Cupid's College,

Just this variation

Of the old old yearning

Should by plain speech have salvation,

Yield new men new learning.

“Love!” but what love, nicely

New from old parted,

Would the player teach precisely?

First of all, he started

In my brain Assurance—

Trust—entire Contentment—

Passion proved by much endurance;

Then came—not resentment,

No, but simply Sorrow :

What was seen had vanished :
Yesterday so blue ! To-morrow
Blank, all sunshine banished.

Hark ! 'T is Hope resurges,
Struggling through obstruction—
Forces a poor smile which verges
On Joy's introduction.

Now, perhaps, mere Musing :

“ Holds earth such a wonder ?
Fairy-mortal, soul-sense-fusing
Past thought's power to sunder ! ”
What ? calm Acquiescence ?

“ Daisied turf gives room to
Trefoil, plucked once in her presence—
Growing by her tomb too ! ”

She. All's your fancy-spinning !

Here's the fact : a neighbour

Never-ending, still beginning,
Recreates his labour :
Deep o'er desk he drudges,
Adds, divides, subtracts and
Multiplies, until he judges
Noonday-hour's exact sand
Shows the hourglass emptied :
Then comes lawful leisure,
Minutes rare from toil exempted,
Fit to spend in pleasure.

Out then with—what treatise ?
Youth's Complete Instructor
How to play the Flute. Quid petis ?
Follow Youth's conductor
On and on, through *Easy*,
Up to *Harder, Hardest*
Flute-piece, till thou, flautist wheezy,
Possibly discardest

Tootlings hoarse and husky,
Mayst expend with courage
Breath—on tunes once bright now dusky—
Meant to cool thy porridge.

That 's an air of Tulou's
He maltreats persistent,
Till as lief I 'd hear some Zulu's
Bone-piped bag, breath-distent,
Madden native dances.

I 'm the man's familiar:
Unexpectedness enhances
What your ear's auxiliar
—Fancy—finds suggestive.

Listen! That 's *legato*
Rightly played, his fingers restive
Touch as if *staccato*.

He. Ah, you trick-betrayer!
Telling tales, unwise one?

So the secret of the player
Was—he could surprise one
Well-nigh into trusting
Here was a musician
Skilled consummately, yet lusting
Through no vile ambition
After making captive
All the world,—rewarded
Amplly by one stranger's rapture,
Common praise discarded.

So, without assistance
Such as music rightly
Needs and claims,—defying distance,
Overleaping lightly
Obstacles which hinder,—
He, for my approval,
All the same and all the kinder
Made mine what might move all

Earth to kneel adoring :

Took—while he piped Gounod's

Bit of passionate imploring—

Me for Juliet : who knows ?

No ! as you explain things,

All's mere repetition,

Practise-pother : of all vain things

Why waste pooh or pish on

Toilsome effort—never

Ending, still beginning—

After what should pay endeavour

—Right-performance ? winning

Weariness from you who,

Ready to admire some

Owl's fresh hooting—Tu-whit, tu-who—

Find stale thrush-songs tiresome.

She. Songs, Spring thought perfection,

Summer criticizes :

What in May escaped detection,
August, past surprises,
Notes, and names each blunder.
You, the just-initiate,
Praise to heart's content (what wonder?)
Tootings I hear vitiate
Romeo's serenading—
I who, times full twenty,
Turned to ice—no ash-tops aiding—
At his *caldamente*.

So, 't was distance altered
Sharps to flats? The missing
Bar when syncopation faltered
(You thought—paused for kissing!)
Ash-tops too felonious
Intercepted? Rather
Say—they well-nigh made euphonious
Discord, helped to gather

Phrase, by phrase, turn patches
Into simulated
Unity which botching matches,—
Scraps redintegrated.

He. Sweet, are you suggestive
Of an old suspicion
Which has always found me restive
To its admonition
When it ventured whisper
“ Fool, the strifes and struggles
Of your trembler—blusher—lisper
Were so many juggles,
Tricks tried—oh, so often!—
Which once more do duty,
Find again a heart to soften,
Soul to snare with beauty.”

Birth-blush of the briar-rose,
Mist-bloom of the hedge-sloe,

Someone gains the prize : admire rose

Would he, when noon's wedge—slow—

Sure, has pushed, expanded

Rathe pink to raw redness ?

Would he covet sloe when sanded

By road-dust to deadness ?

So—restore their value !

Ply a water-sprinkle !

Then guess sloe is fingered, shall you ?

Find in rose a wrinkle ?

Here what played Aquarius ?

Distance—ash-tops aiding,

Reconciled scraps else contrarious,

Brightened stuff fast fading.

Distance—call your shyness :

Was the fair one peevish ?

Coyness softened out of slyness.

Was she cunning, thievish,

All-but-proved impostor ?

Bear but one day's exile,
Ugly traits were wholly lost or
Screened by fancies flexible—

Ash-tops these, you take me ?

Fancies' interference
Changed . . .

But since I sleep, don't wake me !

What if all 's appearance ?
Is not outside seeming
Real as substance inside ?
Both are facts, so leave me dreaming :
If who loses wins I 'd
Ever lose,—conjecture,
From one phrase trilled deftly,
All the piece. So, end your lecture
Let who lied be left lie !

"IMPERANTE AUGUSTO NATUS EST——"

WHAT it was struck the terror into me?

This, Publius: closer! while we wait our turn

I'll tell you. Water's warm (they ring inside)

At the eighth hour, till when no use to bathe.

Here in the vestibule where now we sit,

One scarce stood yesterday, the throng was such

Of loyal gapers, folk all eye and ear

While Lucius Varius Rufus in their midst

Read out that long-planned late-completed piece,

His Panegyric on the Emperor.

"Nobody like him" little Flaccus laughed

"At leading forth an Epos with due pomp!

Only, when godlike Cæsar swells the theme,

How should mere mortals hope to praise aright?
Tell me, thou offshoot of Etruscan kings!"
Whereat Mæcenas smiling sighed assent.

I paid my quadrans, left the Thermæ's roar
Of rapture as the poet asked "What place
Among the godships Jove, for Cæsar's sake,
Would bid its actual occupant vacate
In favour of the new divinity?"
And got the expected answer "Yield thine own!"—
Jove thus dethroned, I somehow wanted air,
And found myself a-pacing street and street,
Letting the sunset, rosy over Rome,
Clear my head dizzy with the hubbub—say
As if thought's dance therein had kicked up dust
By trampling on all else: the world lay prone,
As—poet-propped, in brave hexameters—
Their subject triumphed up from man to God.
Caius Octavius Cæsar the August—
Where was escape from his prepotency?

I judge I may have passed—how many piles
Of structure dropt like doles from his free hand
To Rome on every side? Why, right and left,
For temples you've the Thundering Jupiter,
Avenging Mars, Apollo Palatine :
How count Piazza, Forum—there's a third
All but completed. You've the Theatre
Named of Marcellus—all his work, such work !—
One thought still ending, dominating all—
With warrant Varius sang “ Be Cæsar God ! ”
By what a hold arrests he Fortune's wheel,
Obtaining and retaining heaven and earth
Through Fortune, if you like, but favour—no !
For the great deeds flashed by me, fast and thick
As stars which storm the sky on autumn nights—
Those conquests ! but peace crowned them,—so, of peace !
Count up his titles only—these, in few—
Ten years Triumvir, Consul thirteen times,
Emperor, nay—the glory topping all—
Hailed Father of his Country, last and best

Of titles, by himself accepted so :
And why not? See but feats achieved in Rome—
Not to say, Italy—he planted there
Some thirty colonies—but Rome itself
All new-built, “marble now, brick once,” he boasts :
This Portico, that Circus. Would you sail?
He has drained Tiber for you : would you walk?
He straightened out the long Flaminian Way.
Poor? Profit by his score of donatives !
Rich—that is, mirthful? Half-a-hundred games
Challenge your choice ! There’s Rome—for you and me
Only? The centre of the world besides !
For, look the wide world over, where ends Rome?
To sunrise? There’s Euphrates—all between !
To sunset? Ocean and immensity :
North,—stare till Danube stops you : South, see Nile,
The Desert and the earth-upholding Mount.
Well may the poet-people each with each
Vie in his praise, our company of swans,
Virgil and Horace, singers—in their way—

Nearly as good as Varius, though less famed :
Well may they cry, "No mortal, plainly God!"

Thus to myself myself said, while I walked :
Or would have said, could thought attain to speech,
Clean baffled by enormity of bliss
The while I strove to scale its heights and sound
Its depths—this masterdom o'er all the world
Of one who was but born,—like you, like me,
Like all the world he owns,—of flesh and blood.
But he—how grasp, how gauge his own conceit
Of bliss to me near inconceivable ?
Or—since such flight too much makes reel the brain—
Let's sink—and so take refuge, as it were,
From life's excessive altitude—to life's
Breathable wayside shelter at its base !
If looms thus large this Cæsar to myself
—Of senatorial rank and somebody—
How must he strike the vulgar nameless crowd,
Innumerable swarm that's nobody at all ?

Wny,—for an instance,—much as yon gold shape
Crowned, sceptred, on the temple opposite—
Fulgorant Jupiter—must daze the sense
Of—say, yon outcast begging from its step!
What, anti-Cæsar, monarch in the mud,
As he is pinnacled above thy pate?
Ay, beg away! thy lot contrasts full well
With his whose bounty yields thee this support—
Our Holy and Inviolable One,
Cæsar, whose bounty built the fane above!
Dost read my thought? Thy garb, alack, displays
Sore usage truly in each rent and stain—
Faugh! Wash though in Suburra! 'Ware the dogs
Who may not so disdain a meal on thee!
What, stretchest forth a palm to catch my alms?
Aha, why yes: I must appear—who knows?—
I, in my toga, to thy rags and thee—
Quæstor—nay, Ædile, Censor—Pol! perhaps
The very City-Prætor's noble self!
As to me Cæsar, so to thee am I?

Good : nor in vain shall prove thy quest, poor rogue !
Hither—hold palm out—take this quarter-as !

And who did take it ? As he raised his head,
(My gesture was a trifle—well, abrupt),
Back fell the broad flap of the peasant's-hat,
The homespun cloak that muffled half his cheek
Dropped somewhat, and I had a glimpse—just one !
One was enough. Whose—whose might be the face ?
That unkempt careless hair—brown, yellowish—
Those sparkling eyes beneath their eyebrows' ridge
(Each meets each, and the hawk-nose rules between)
—That was enough, no glimpse was needed more !
And terrifyingly into my mind
Came that quick-hushed report was whispered us,
“They do say, once a year in sordid garb
He plays the mendicant, sits all day long,
Asking and taking alms of who may pass,
And so averting, if submission help,
Fate's envy, the dread chance and change of things

When Fortune—for a word, a look, a nought—
Turns spiteful and—the petted lioness—
Strikes with her sudden paw, and prone falls each
Who patted late her neck superiorly,
Or trifled with those claw-tips velvet-sheathed.”
“He’s God!” shouts Lucius Varius Rufus: “Man
And worms’-meat any moment!” mutters low
Some Power, admonishing the mortal-born.

Ay, do you mind? There’s meaning in the fact
That whoso conquers, triumphs, enters Rome,
Climbing the Capitolian, soaring thus
To glory’s summit,—Publius, do you mark—
Ever the same attendant who, behind,
Above the Conqueror’s head supports the crown
All-too-demonstrative for human wear,
—One hand’s employment—all the while reserves
Its fellow, backward flung, to point how, close
Appended from the car, beneath the foot

Of the up-borne exulting Conqueror,
Frown—half-descried—the instruments of shame,
The malefactor's due. Crown, now—Cross, when?

Who stands secure? Are even Gods so safe?
Jupiter that just now is dominant—
Are not there ancient dismal tales how once
A predecessor reigned ere Saturn came,
And who can say if Jupiter be last?
Was it for nothing the grey Sibyl wrote
“Cæsar Augustus regnant, shall be born
In blind Judæa”—one to master him,
Him and the universe? An old-wife's tale?

Bath-drudge! Here, slave! No cheating! Our turn
next.

No loitering, or be sure you taste the lash!
Two strigils, two oil-drippers, each a sponge!

DEVELOPMENT.

My Father was a scholar and knew Greek.
When I was five years old, I asked him once
“What do you read about?”

“The siege of Troy.

“What is a siege and what is Troy?”

Whereat

He piled up chairs and tables for a town,
Set me a-top for Priam, called our cat
—Helen, enticed away from home (he said)
By wicked Paris, who couched somewhere close
Under the footstool, being cowardly,
But whom—since she was worth the pains, poor puss—
Towzer and Tray,—our dogs, the Atreidai,—sought
By taking Troy to get possession of
—Always when great Achilles ceased to sulk,

(My pony in the stable)—forth would prance
And put to flight Hector—our page-boy's self.
This taught me who was who and what was what :
So far I rightly understood the case
At five years old : a huge delight it proved
And still proves—thanks to that instructor sage
My Father, who knew better than turn straight
Learning's full flare on weak-eyed ignorance,
Or, worse yet, leave weak eyes to grow sand-blind,
Content with darkness and vacuity.

It happened, two or three years afterward,
That—I and playmates playing at Troy's Siege—
My Father came upon our make-believe.
“ How would you like to read yourself the tale
Properly told, of which I gave you first
Merely such notion as a boy could bear?
Pope, now, would give you the precise account
Of what, some day, by dint of scholarship,
You 'll hear—who knows?—from Homer's very mouth.

Learn Greek by all means, read the 'Blind Old Man,
 Sweetest of Singers'—*tuphlos* which means 'blind,'
Hedistos which means 'sweetest.' Time enough!
 Try, anyhow, to master him some day;
 Until when, take what serves for substitute,
 Read Pope, by all means!"

So I ran through Pope,
 Enjoyed the tale—what history so true?
 Also attacked my Primer, duly drudged,
 Grew fitter thus for what was promised next—
 The very thing itself, the actual words,
 When I could turn—say, Buttman to account.

Time passed, I ripened somewhat: one fine day,
 "Quite ready for the Iliad, nothing less?
 There's Heine, where the big books block the shelf:
 Don't skip a word, thumb well the Lexicon!"

I thumbed well and skipped nowise till I learned
 Who was who, what was what, from Homer's tongue,

And there an end of learning. Had you asked
The all-accomplished scholar, twelve years old,
“Who was it wrote the Iliad?”—what a laugh!
“Why, Homer, all the world knows: of his life
Doubtless some facts exist: it’s everywhere:
We have not settled, though, his place of birth:
He begged, for certain, and was blind beside:
Seven cities claimed him—Scio, with best right,
Thinks Byron. What he wrote? Those Hymns we
have.

Then there’s the ‘Battle of the Frogs and Mice,’
That’s all—unless they dig ‘Margites’ up
(I’d like that) nothing more remains to know.”

Thus did youth spend a comfortable time;
Until—“What’s this the Germans say is fact
That Wolf found out first? It’s unpleasant work
Their chop and change, unsettling one’s belief:
All the same, while we live, we learn, that’s sure.”
So, I bent brow o’er *Prolegomena*.

And, after Wolf, a dozen of his like
Proved there was never any Troy at all,
Neither Besiegers nor Besieged,—nay, worse,—
No actual Homer, no authentic text,
No warrant for the fiction I, as fact,
Had treasured in my heart and soul so long—
Ay, mark you ! and as fact held still, still hold,
Spite of new knowledge, in my heart of hearts
And soul of souls, fact's essence freed and fixed
From accidental fancy's guardian sheath.
Assuredly thenceforward—thank my stars !—
However it got there, deprive who could—
Wring from the shrine my precious tenantry,
Helen, Ulysses, Hector and his Spouse,
Achilles and his Friend ?—though Wolf—ah, Wolf !
Why must he needs come doubting, spoil a dream ?

But then “No dream 's worth waking”—Browning says :
And here's the reason why I tell thus much.
I, now mature man, you anticipate,

May blame my Father justifiably
For letting me dream out my nonage thus,
And only by such slow and sure degrees
Permitting me to sift the grain from chaff,
Get truth and falsehood known and named as such.
Why did he ever let me dream at all,
Not bid me taste the story in its strength?
Suppose my childhood was scarce qualified
To rightly understand mythology,
Silence at least was in his power to keep:
I might have—somehow—correspondingly—
Well, who knows by what method, gained my gains,
Been taught, by forthrights not meanderings,
My aim should be to loathe, like Peleus' son,
A lie as Hell's Gate, love my wedded wife,
Like Hector, and so on with all the rest.
Could not I have excogitated this
Without believing such men really were?
That is—he might have put into my hand
The "Ethics"? In translation, if you please,

Exact, no pretty lying that improves,
To suit the modern taste: no more, no less—
The “Ethics”: ’t is a treatise I find hard
To read aright now that my hair is grey,
And I can manage the original.
At five years old—how ill had fared its leaves!
Now, growing double o’er the Stagirite,
At least I soil no page with bread and milk,
Nor crumple, dogsear and deface—boys’ way.

REPHAN.*

How I lived, ere my human life began
In this world of yours,—like you, made man,—
When my home was the Star of my God Rephan?

Come then around me, close about,
World-weary earth-born ones! Darkest doubt
Or deepest despondency keeps you out?

Nowise! Before a word I speak,
Let my circle embrace your worn, your weak,
Brow-furrowed old age, youth's hollow cheek—

Diseased in the body, sick in soul,
Pinched poverty, satiate wealth,—your whole
Array of despairs! Have I read the roll?

* Suggested by a very early recollection of a prose story by the noble woman and imaginative writer, Jane Taylor, of Norwich.

All here? Attend, perpend! O Star
Of my God Rephan, what wonders are
In thy brilliance fugitive, faint and far!

Far from me, native to thy realm,
Who shared its perfections which o'erwhelm
Mind to conceive. Let drift the helm,

Let drive the sail, dare unconfined
Embark for the vastitude, O Mind,
Of an absolute bliss! Leave earth behind!

Here, by extremes, at a mean you guess:
There, all's at most—not more, not less:
Nowhere deficiency nor excess.

No want—whatever should be, is now:
No growth—that's change, and change comes—how
To royalty born with crown on brow?

Nothing begins—so needs to end :
Where fell it short at first ? Extend
Only the same, no change can mend !

I use your language : mine—no word
Of its wealth would help who spoke, who heard,
To a gleam of intelligence. None preferred,

None felt distaste when better and worse
Were uncontrastable : bless or curse
What—in that uniform universe ?

Can your world's phrase, your sense of things
Forth-figure the Star of my God ? No springs,
No winters throughout its space. Time brings

No hope, no fear : as to-day, shall be
To-morrow : advance or retreat need we
At our stand-still through eternity ?

All happy : needs must we so have been,
Since who could be otherwise ? All serene :
What dark was to banish, what light to screen ?

Earth's rose is a bud that 's checked or grows
As beams may encourage or blasts oppose :
Our lives leapt forth, each a full-orbed rose—

Each rose sole rose in a sphere that spread
Above and below and around—rose-red :
No fellowship, each for itself instead.

One better than I—would prove I lacked
Somewhat : one worse were a jarring fact
Disturbing my faultlessly exact.

How did it come to pass there lurked
Somehow a seed of change that worked
Obscure in my heart till perfection irked ?—

Till out of its peace at length grew strife—
Hopes, fears, loves, hates,—obscurely rife,—
My life grown a-tremble to turn your life?

Was it Thou, above all lights that are,
Prime Potency, did Thy hand unbar
The prison-gate of Rephan my Star?

In me did such potency wake a pulse
Could trouble tranquillity that lulls
Not lashes inertion till throes convulse

Soul's quietude into discontent?
As when the completed rose bursts, rent
By ardors till forth from its orb are sent

New petals that mar—unmake the disc—
Spoil rondure: what in it ran brave risk,
Changed apathy's calm to strife, bright, brisk,

Pushed simple to compound, sprang and spread
Till, fresh-formed, facettèd, florettèd,
The flower that slept woke a star instead ?

No mimic of Star Rephan ! How long
I stagnated there where weak and strong,
The wise and the foolish, right and wrong,

Are merged alike in a neutral Best,
Can I tell ? No more than at whose behest
The passion arose in my passive breast,

And I yearned for no sameness but difference
In thing and thing, that should shock my sense
With a want of worth in them all, and thence

Startle me up, by an Infinite
Discovered above and below me—height
And depth alike to attract my flight,

Repel my descent : by hate taught love.

Oh, gain were indeed to see above

Supremacy ever—to move, remove,

Not reach—aspire yet never attain

To the object aimed at ! Scarce in vain,—

As each stage I left nor touched again.

To suffer, did pangs bring the loved one bliss,

Wring knowledge from ignorance,—just for this—

To add one drop to a love-abyss !

Enough : for you doubt, you hope, O men,

You fear, you agonize, die : what then ?

Is an end to your life's work out of ken ?

Have you no assurance that, earth at end,

Wrong will prove right ? Who made shall mend

In the higher sphere to which yearnings tend ?

Why should I speak? You divine the test.
When the trouble grew in my pregnant breast
A voice said "So wouldst thou strive, not rest?"

"Burn and not smoulder, win by worth,
Not rest content with a wealth that's dearth?
Thou art past Rephan, thy place be Earth!"

REVERIE.

I KNOW there shall dawn a day
—Is it here on homely earth?
Is it yonder, worlds away,
Where the strange and new have birth,
That Power comes full in play?

Is it here, with grass about,
Under befriending trees,
When shy buds venture out,
And the air by mild degrees
Puts winter's death past doubt?

Is it up amid whirl and roar
Of the elemental flame

Which star-flecks heaven's dark floor,
That, new yet still the same,
Full in play comes Power once more?

Somewhere, below, above,
Shall a day dawn—this I know—
When Power, which vainly strove
My weakness to o'erthrow,
Shall triumph. I breathe, I move,

I truly am, at last!

For a veil is rent between
Me and the truth which passed
Fitful, half-guessed, half-seen,
Grasped at—not gained, held fast.

I for my race and me
Shall apprehend life's law:
In the legend of man shall see
Writ large what small I saw
In my life's tale: both agree.

As the record from youth to age
Of my own, the single soul—
So the world's wide book : one page
Deciphered explains the whole
Of our common heritage.

How but from near to far
Should knowledge proceed, increase?
Try the clod ere test the star!
Bring our inside strife to peace
Ere we wage, on the outside, war!

So, my annals thus begin :
With body, to life awoke
Soul, the immortal twin
Of body which bore soul's yoke
Since mortal and not akin.

By means of the flesh, grown fit,
Mind, in surview of things,

Now soared, anon alit
 To treasure its gatherings
From the ranged expanse—to-wit,

Nature,—earth's, heaven's wide show
 Which taught all hope, all fear :
Acquainted with joy and woe,
 I could say "Thus much is clear,
Doubt annulled thus much : I know.

"All is effect of cause :
 As it would, has willed and done
Power : and my mind's applause
 Goes, passing laws each one,
To Omnipotence, lord of laws."

Head praises, but heart refrains
 From loving's acknowledgment.
Whole losses outweigh half-gains :
 Earth's good is with evil blent :
Good struggles but evil reigns.

Yet since Earth's good proved good—
 Incontrovertibly
Worth loving—I understood
 How evil—did mind descry
Power's object to end pursued—

Were haply as cloud across
 Good's orb, no orb itself:
Mere mind—were it found at loss
 Did it play the tricky elf
And from life's gold purge the dross?

Power is known infinite:
 Good struggles to be—at best
Seems—scanned by the human sight,
 Tried by the senses' test—
Good palpably: but with right

Therefore to mind's award
 Of loving, as power claims praise?

Power—which finds nought too hard,
Fulfilling itself all ways
Unchecked, unchanged: while barred,

Baffled, what good began
Ends evil on every side.
To Power submissive man
Breathes “E’en as Thou art, abide!”
While to good “Late-found, long-sought,

Would Power to a plenitude
But liberate, but enlarge
Good’s strait confine,—renewed
Were ever the heart’s discharge
Of loving!” Else doubts intrude.

For you dominate, stars all!
For a sense informs you—brute,
Bird, worm, fly, great and small,
Each with your attribute
Or low or majestic!

Thou earth that embosomest
 Offspring of land and sea—
How thy hills first sank to rest,
 How thy vales bred herb and tree
Which dizen thy mother-breast—

Do I ask ? “Be ignorant
 Ever !” the answer clangs :
Whereas if I plead world’s want,
 Soul’s sorrows and body’s pangs,
Play the human applicant,—

Is a remedy far to seek?
 I question and find response :
I—all men, strong or weak,
 Conceive and declare at once
For each want its cure. “Power, speak !

“Stop change, avert decay,
 Fix life fast, banish death,

Eclipse from the star bid stay,
Abridge of no moment's breath
One creature! Hence, Night, hail, Day!"

What need to confess again
No problem this to solve
By impotence? Power, once plain
Proved Power,—let on Power devolve
Good's right to co-equal reign!

Past mind's conception—Power!
Do I seek how star, earth, beast,
Bird, worm, fly, gained their dower
For life's use, most and least?
Back from the search I cower.

Do I seek what heals all harm,
Nay, hinders the harm at first,
Saves earth? Speak, Power, the charm!
Keep the life there unamerced
By chance, change, death's alarm!

As promptly as mind conceives,
Let Power in its turn declare
Some law which wrong retrieves,
Abolishes everywhere
What thwarts, what irks, what grieves !

Never to be ! and yet
How easy it seems—to sense
Like man's—if somehow met
Power with its match—immense
Love, limitless, unbeset

By hindrance on every side !
Conjectured, nowise known,
Such may be : could man confide
Such would match—were Love but shown
Stript of the veils that hide—

Power's self now manifest !
So reads my record : thine,

O world, how runs it? Guessed
Were the purport of that prime line,
Prophetic of all the rest!

“In a beginning God
Made heaven and earth.” Forth flashed
Knowledge: from star to clod
Man knew things: doubt abashed
Closed its long period.

Knowledge obtained Power praise.
Had Good been manifest,
Broke out in cloudless blaze,
Unchequered as unrepressed,
In all things Good at best—

Then praise—all praise, no blame—
Had hailed the perfection. No!
As Power’s display, the same
Be Good’s—praise forth shall flow
Unisonous in acclaim!

Even as the world its life,
 So have I lived my own—
Power seen with Love at strife,
 That sure, this dimly shown,
—Good rare and evil rife.

Whereof the effect be—faith
 That, some far day, were found
Ripeness in things now rathe,
 Wrong righted, each chain unbound,
Renewal born out of scathe.

Why faith—but to lift the load,
 To leaven the lump, where lies
Mind prostrate through knowledge owed
 To the loveless Power it tries
To withstand, how vain! In flowed

Ever resistless fact :
 No more than the passive clay

Disputes the potter's act,
 Could the whelmed mind disobey
Knowledge the cataract.

But, perfect in every part,
 Has the potter's moulded shape,
Leap of man's quickened heart,
 Throe of his thought's escape,
Stings of his soul which dart

Through the barrier of flesh, till keen
 She climbs from the calm and clear,
Through turbidity all between,
 From the known to the unknown here,
Heaven's " Shall be," from Earth's " Has been " ?

Then life is—to wake not sleep,
 Rise and not rest, but press
From earth's level where blindly creep
 Things perfected, more or less,
To the heaven's height, far and steep,

Where, amid what strifes and storms
May wait the adventurous quest,
Power is Love—transports, transforms
Who aspired from worst to best,
Sought the soul's world, spurned the worms'.

I have faith such end shall be :
From the first, Power was—I knew.
Life has made clear to me
That, strive but for closer view,
Love were as plain to see.

When see? When there dawns a day,
If not on the homely earth,
Then yonder, worlds away,
Where the strange and new have birth,
And Power comes full in play.

EPILOGUE.

At the midnight in the silence of the sleep-time,
When you set your fancies free,
Will they pass to where—by death, fools think, im-
prisoned—
Low he lies who once so loved you, whom you loved so,
—Pity me?

Oh to love so, be so loved, yet so mistaken!
What had I on earth to do
With the slothful, with the mawkish, the unmanly?
Like the aimless, helpless, hopeless, did I drivel
—Being—who?

One who never turned his back but marched breast
forward,
Never doubted clouds would break,
Never dreamed, though right were worsted, wrong would
triumph,
Held we fall to rise, are baffled to fight better,
Sleep to wake.

No, at noonday in the bustle of man's work-time
Greet the unseen with a cheer !
Bid him forward, breast and back as either should be,
"Strive and thrive !" cry "Speed,—fight on, fare ever
There as here !"

BIOGRAPHICAL AND HISTORICAL NOTES
TO THE POEMS

BIOGRAPHICAL AND HISTORICAL NOTES TO THE POEMS

ABBREVIATIONS

<i>Arist. Apol.</i>	.	.	=	<i>Aristophanes' Apology.</i>
<i>Bal. Adv.</i>	.	.	=	<i>Balaustion's Adventure.</i>
<i>Red Cotton N. C. C.</i>	.	.	=	<i>Red Cotton Night-Cap Country.</i>
<i>R. and B.</i>	.	.	=	<i>Ring and Book.</i>
<i>Sord.</i>	.	.	=	<i>Sordello.</i>

N.B.—References to pages are in every case to the complete edition of the Poetical Works in seventeen volumes.

ABANO (*Pietro of Abano : Dramatic Idyls*, vol. xv. p. 117). A town of Northern Italy, near Padua, under the Euganean Hills. Pietro of Abano, the famous physician and alchemist, was born there about 1246. Its medicinal spring procured this place its ancient name of *Aponon*, derived from a privative, and *πόνος*, pain.

ABD-EL-KADR (*Through the Metidja to Abd-el-Kadr : Dramatic Lyrics*, vol. vi. p. 13). The Arab chief of Algiers, born 1807, who resisted the French in their attack on that country. By preaching a holy war he became powerful in 1833; was recognised as Emir of Moncava by treaty with the French, but ultimately surrendered to them, and was set at liberty by Louis Napoleon in 1852.

ABIB (*An Epistle &c. : Men and Women*, vol. iv. p. 186). The teacher of Karshish, the Arab physician.

ABT VOGLER (*Dramatis Personæ*, vol. vii. p. 101). The Abbé George Joseph Vogler was born at Würzburg, June 15, 1749. He was educated for the Church from his youth. Such were his musical talents that he could play the organ and the violin well at the age of ten. He studied at Bamberg in 1769 and in 1771 removed thence to Mannheim. He was ordained priest in 1773 at Rome, was admitted to the Academy of Arcadia, made a Knight of the Golden Spur and became chamberlain to the Pope. In 1775 Vogler returned to Mannheim and became court chaplain and second *maestro di cappella*. He now established his first great music school. He made many enemies in the musical world by his original methods of teaching. He invented a new system of fingering for the harpsichord, constructed an organ on a new principle, and a new system of musical theory. He simplified the mechanism of the organ, and introduced other important changes in the construction of that instrument. Amongst his disciples were numbered some of the most distinguished musicians of the period. He travelled widely in search of uncorrupted forms of melody. In 1786 he became 'Kapellmeister' to the King of Sweden, founded a school of music at Stockholm, and became famous by his performances on the orchestrion, a kind of organ of his own invention, to which the poet refers in the poem. He brought his orchestrion to London in 1790, and performed upon it at the Pantheon. He excelled in pedal playing, but it is not true that he invented the pedal. After leaving London he went to Rotterdam and the Rhine provinces, and wandered over a great part of Europe. He died at Darmstadt, May 6, 1814.

ACELDAMA (*Strafford*, vol. ii. p. 201). A field, south of Jerusalem, bought with the bribe which Judas received for

betraying his Master, and therefore called the *field of blood*. Used in the tragedy in a figurative sense.

'ACHAIANS' TWO THRONED EMPERY' (*Agamemnon*, vol. xiii. p. 273). The brother kings Agamemnon and Menelaus.

ACHARNES (*Arist. Apol.*, vol. xiii. p. 141). The *Acharnians* of Aristophanes: it is the most ancient comedy which has reached us.

ACQUETTA (*Ring and Book*, vol. viii. p. 230; vol. ix. p. 69). Aqua Tofana, a poisonous arsenical liquid used largely by Italian women in the seventeenth century to rid themselves of their husbands or rivals. It was invented by a woman who lived at Palermo, and who poisoned six hundred persons with it.

ACROMIA (*Red Cotton N. C. C.*, vol. xii. p. 55). In anatomy, the outer extremities of the shoulder-blades.

ADELAIDE (*Sord.*, vol. i. p. 151). Adelaide, Marchioness of Susa, was contemporary with Matilda, the great Countess of Tuscany, and governed Piedmont with wisdom and firmness. She endeavoured more than once to make peace between the Emperor and Pope. She was married three times—to a Duke of Swabia, a Marquis of Montserrat, and a Count of Maurienna; and, partly through her inheritance from the husbands, all of whom she survived, partly on account of her wise management, her fief Susa became the most important in Italy. She died 1091.—*Biographie Universelle*.

ADELARDI, THE (*Sord.*, vol. i. p. 191), were a noble Guelf family of Mantua and Ferrara. Marchesella, heiress of the Adelardi, was carried off by Obizzo I., who married her to his son Azzo V.

ADMETOS (*Bal. Adv.*, vol. xi. p. 19). King of Pheræ in Thessaly. He was the son of Pheres and Clymene. Apollo, having been banished from heaven, became the servant of

Admetos, and tended his flocks for nine years. He obtained from the Fates the favour that Admetos should never die if another person could be found who was willing to lay down his life for him. Alcestis, the wife of Admetos, devoted herself to death for him ; and Hercules brought her back from Hades in return for the hospitality and friendship he had received at the hands of Admetos in his travels through Thessaly. In Mr. Browning's *Apollo and the Fates*, the story is told of the promise given by the Fates to Apollo concerning the life of Admetos.

ÆACUS (*R. and B.*, vol. viii. p. 35). A son of Jupiter, a judge in the lower regions.

ÆLIAN (*R. and B.*, vol. viii. p. 10 ; vol. ix. p. 262). A Roman writer on natural history in the time of Adrian. From the sweetness of his style he was surnamed the 'honey-tongued.'

ÆTIUS (*Paracelsus*, vol. ii. p. 105). A famous Greek writer on medicine, about the sixth century of our era. He was a native of Amida in Mesopotamia.

AGAMEMNON OF ÆSCHYLUS, THE (vol. xiii. p. 269). Agamemnon was a king of Mycenæ and Argos and Commander-in-chief of the Greek forces before Troy. He was married to Clytemnestra, the daughter of Tyndarus, king of Sparta. When the Greek expedition against Troy was detained at Aulis, Agamemnon sacrificed his daughter Iphigenia to appease Diana, whom he had offended by killing her favourite stag. Agamemnon behaved with great valour during the Trojan war, but he took by force Briseis, the favourite mistress of Achilles, who in consequence refused to appear in the field till he was recalled to action by the death of his friend Patroclus. After the fall of Troy, the beautiful princess Cassandra fell to Agamemnon as his share of the spoils. Endowed with the gift of prophecy, Cassandra warned him not to return home. He was assured

that his wife would put him to death, but the warning was disregarded and he returned to Greece. Aided by her adulterer Ægisthus, Clytemnestra murdered her husband as he came from the bath.

‘AGATE CUP, HIS TOPAZ ROD, HIS SEED PEARL’ (*Sord.*, vol. i. p. 99). The agate was anciently believed to possess medicinal uses, to protect the possessor from sorcery, and was an emblem of long life. The topaz was held to impart vigour. All kinds of precious stones were believed to possess mysterious virtues.

AGATHON (*Bal. Adv.*, vol. xi. p. 16). An Athenian tragic poet born 448 B.C., a friend of Euripides and Plato.

AGNOLO (*Andrea del Sarto: Men and Women*, vol. iv. p. 226) = Michael Angelo.

AGORA (*Bal. Adv.*, vol. xi. p. 6). The Athenian market-place.

AGRICOLA, JOHANNES (*Johannes Agricola in Meditation: Men and Women*, vol. iv. p. 199). Born at Eisleben in 1492; was one of the German Reformers and a friend of Luther. He became professor at Wittenberg in 1536, where he taught what Luther called *Antinomianism*, that is, the doctrine that Christians are entirely free from the Divine law and under no obligation to keep the ten commandments.

AGRIPPA, HENRY CORNELIUS, who is referred to in the Latin prefatory note to *Pauline* (vol. i. p. 2), was a physician and magician who was born at Cologne in 1486. He was denounced by the monks, who called him ‘an impious cabalist.’ His famous treatise *De Occulta Philosophia* was published in 1531 with the assistance of the Abbot Trithemius, the teacher of Paracelsus. He came to London in 1510 and was the guest of Dean Colet at Stepney. He attended the Council of Pisa as a theologian. He lectured at Pavia in 1515. In 1529 he became historiographer to Charles V., and died at Grenoble in 1535.

AHASUERUS (*R. and B.*, vol. x. p. 64). Esther vi. i. 'On that night could not the king sleep, and he commanded to bring the book of records of the chronicles : and they were read before the king.'

AHITHOPHEL (*Strafford*, vol. ii. p. 195). A conspirator with Absalom against David, who prayed to the Lord to turn the counsel of Ahithophel into foolishness (2 Sam. xv. 31). 'Ahithophel's counsel' has passed into a proverb.

AGIPLANKTOS (*Agamemnon*, vol. xiii. p. 283). A mountain, probably near Corinth.

AISCHULOS (*Bal. Adv.*, vol. xi. p. 9) = Æschylus.

AKASTOS (*Bal. Adv.*, vol. xi. p. 73). The son of Peleus, king of Iolchis. He fought against Admetus.

ALACOQUE (*Red Cotton N. C. C.*, vol. xii. p. 149). A French nun, the Blessed Margaret Mary Alacoque, who founded the popular Catholic devotion to the Sacred Heart of Jesus in the latter part of the seventeenth century.

ALBANO or ALBANI, FRANCESCO (*R. and B.*, vol. x. p. 160). A famous Italian painter, born at Bologna, 1578. He taught at Rome for many years, and died 1660. In the Church of St. Sebastian are two of his best pictures—the St. Sebastian and the Assumption of the Virgin.

ALBANO (*R. and B.*, vol. x. p. 240). He succeeded Innocent XII. as pope Clement XI. in 1700.

ALBERIC (*Sord.*, vol. i. p. 285). The brother of Ecce-lino the Tyrant. The poet describes him as 'massy-muscled, big-boned Alberic.'

'ALKAION' (*Arist. Apol.*, vol. xiii. p. 16). The title of a play by Euripides.

ALKAIOS (*Arist. Apol.*, vol. xiii. p. 147). Father of Amphitruon and grandfather of Hercules.

ALKAMENES (*Arist. Apol.*, vol. xiii. p. 23). A Greek

sculptor who lived 448 B.C., distinguished for his beautiful statues of Venus and Vulcan.

ALKESTIS (*Bal. Adv.*, vol. xi. p. 14). The wife of Admetos (*q.v.*).

ALKMENE (*Bal. Adv.*, vol. xi. p. 96). The daughter of Electryon and the mother of Hercules, who was conceived by Jupiter.

'ALKMENE'S CHILD' (*Agamemnon*, vol. xiii. p. 317) = Hercules.

'ALL-TRANSMUTING TRIAD' (*Sord.*, vol. i. p. 239). The three persons of the Holy Trinity are represented in the mosaics of St. Mark's Church at Venice. The new faith in the Trinity consecrated the treasures of pagan art which found a home in the cathedral.

AMARYLLIS (*R. and B.*, vol. x. p. 22). A countrywoman mentioned by Theocritus and Virgil.

AMEIPSIAS (*Arist. Apol.*, vol. xiii. p. 113). A comic poet who was ridiculed by Aristophanes.

AMMON (*Bal. Adv.*, vol. xi. p. 27). The name under which Jupiter was worshipped in Libya.

AMPHIKTUON (*Arist. Apol.*, vol. xiii. p. 98). A council composed of the best and wisest men of Greece.

AMPHION (*Arist. Apol.* vol. xiii. p. 148). He had such skill in music that it was fabled that the stones were so influenced by his lyre that they arranged themselves and built the walls of Thebes. Compare with this fancy the poem *Abt Vogler*.

AMPHITHEOS (*Arist. Apol.*, vol. xiii. p. 12). An Athenian priest of Ceres, who was ridiculed by Aristophanes to annoy Euripides.

AMPHITRUON (*Arist. Apol.*, vol. xiii. p. 26). The Theban

prince who by accident killed Electryon, and was purified of the offence by Creon, king of Thebes.

‘ANAPÆSTS IN COMIC-TRIMETER’ (*Christmas-Eve*, vol. v. p. 253). An *anapæst* in prosody is a foot containing three syllables, the first two short, the third long. A *trimeter* is a poetical division of verse consisting of three measures.

ANDREA DEL SARTO (*Men and Women*, vol. iv. p. 221) (called also ‘Andrea senza Errori,’ Andrew the Unerring, and ‘the faultless painter’) was born in Gualfonda, Florence, in 1487. His father was a tailor (*sarto*), and in accordance with Italian custom he was nicknamed ‘The Tailor’s Andrew.’ He was first put to work with a goldsmith, but he disliked the business, and spent his spare time in drawing his master’s models. He studied the cartoons of Leonardo da Vinci and Michelangelo under the painter Piero di Cosimo. We next find him in partnership with his friend Francia Bigio. Andrea found employment with the brotherhood of the Servi from 1509 to 1514 in adorning their church of the Annunziata at Florence. In the cloisters and cortile of this glorious church are Del Sarto’s ‘Madonna del Sacro’ and the ‘Birth of the Virgin.’ He fell in love with Lucrezia del Fede, the wife of a hatter named Carlo Recanati, who died opportunely, and the artist married her December 26, 1512. She was a very handsome woman, and her husband frequently painted her as a Madonna. Francis I., King of France, saw in 1516 a Pietà and a Madonna, the works of Andrea, and they so pleased his Majesty that he suggested the painter should come to Paris. He left his wife in Florence and entered on the service of the king, when for the first time in his life he received handsome remuneration for his work. His wife, however, pressed him to return to Italy; the king assented on receiving a promise that he would quickly return, and gave Andrea a sum of money to be spent in purchasing works of art for his palaces. Andrea, however, spent the money in building himself a new home in Florence. He

fell into disgrace with the king, but no serious notice was taken of his dishonesty. In 1520 he resumed work in Florence and painted many pictures for the cloister of Lo Scalzo. After the siege of Florence a pestilence broke out. Andrea caught the infection, and died on January 22, 1531, at the early age of forty-three. He was buried in the Church of the Servi. As an artist he lacked invention, though he possessed the greatest technical skill. A man without fervour, he lacked enthusiasm for the high and noble. Michelangelo is reported to have said that if he had attempted greater things he might have rivalled Rafael.

ANDROMEDA, who was rescued by Perseus from a sea-monster, is referred to in *Pauline* (vol. i. p. 29).

ANGELOT (*Sord.*, vol. i. p. 111). A musical instrument somewhat resembling a lute.

ANGELUS (*R. and B.*, vol. ix. p. 133). A salutation and prayer to the Virgin, said in Catholic countries three times a day, at morning, noon and night. The Angelus bell announces the hour of the prayer from every church steeple.

ANTHETERION-MONTH (*Bal. Adv.*, vol. xi. p. 16). February-March.

ANTI-FABIUS (*R. and B.*, vol. x. p. 40). Fabius Q. Maximus, the Roman general, harassed the progress of Hannibal by countermarches and ambushes. A Fabian policy is therefore a dilatory and delaying one. Anti-Fabian is of course prompt, like that of Caponsacchi.

ANTINOUS (*Pippa Passes*, vol. iii. p. 36). A Bithynian youth greatly beloved by the Emperor Adrian, who at his death erected a temple to him and gave out that he had been changed into a constellation.

ANTI-POPE (*Pietro of Abano: Dramatic Idyls*, vol. xv. p. 144). The Catholic Church was disturbed during the first twelve centuries of her existence by rival claimants of the

Papal throne some twenty-five times. In the great schism of the fourteenth century, for forty years two and even three pretenders to the Papacy claimed the allegiance of Catholics.—Addis, *Cath. Dict.* 1893.

ANTONELLI, Cardinal (*Bp. Blougram's Apology: Men and Women*, vol. iv. p. 267), was secretary to Pope Pius IX., and a very astute politician.

'ANTONY "BARBERED TEN TIMES O'ER"' (*Two Poets of Croisic*, vol. xiv. p. 263). Shakespeare, *Antony and Cleopatra*, act ii. sc. ii.

APHRODITE (*Artemis Prologizes: Men and Women*, vol. iv. p. 181). The Greek name of Venus.

'APOLLO FROM THE SUDDEN CORPSE OF HYACINTH' (*Sord.*, vol. i. p. 115). One day when Apollo was teaching his pupil Hyacinthus to play at quoits, Zephyrus blew the quoit, thrown by Apollo, upon the head of the youth, and he was killed by the blow. Apollo was disconsolate at the death of Hyacinthus, and he changed his blood into a flower which bore his name, and placed his body among the constellations.

APRILE (*Paracelsus*, vol. ii. p. 53). The Italian poet (not historical) who represents the Renaissance spirit in its emotional aspect as Paracelsus represents the scientific spirit. They were 'halves of one dissevered world.'

ARCHANGELIS, DOMINUS HYACINTHUS DE (*R. and B.*, vol. ix. p. 42). The advocate of the poor who defends Count Guido in the eighth book of the poem.

ARCHELAOS (*Arist. Apol.*, vol. xiii. p. 15). A king of Macedonia who patronised Euripides.

ARCHIMAGE (*Sord.*, vol. i. p. 156). The high priest of the Persian Magi; a wizard or enchanter. Spenser uses the term frequently in the *Faerie Queene*.

ARCHON (*Arist. Apol.*, vol. xiii. p. 31). A chief magistrate at Athens after the royal authority was abrogated.

ARES (*Arist. Apol.*, vol. xiii. p. 159) = Mars.

AREZZO (*R. and B.*, vol. ix. p. 92). A city of Italy about a hundred miles north of Rome. Caponsacchi's church is that of S. Maria della Pieve, which is said to be as old as the early part of the ninth century. It has a tower and façade dating from 1216. The interior consists of a nave with aisles and a dome.

'ARGEIAN MONSTER' (*Agamemnon*, vol. xiii. p. 307). The company of Argives concealed in the wooden horse.

ARGIVES (*Agamemnon*, vol. xiii. p. 271). Natives of Argos, the capital of Argolis in the Peloponnesus, but applied by the poets to the Greeks in general.

ARIAN (*Soliloquy of the Spanish Cloister, Dramatic Lyrics*, vol. vi. p. 28). Arius was a presbyter of the Church in the fourth century, who taught that Christ was a created being inferior in nature and dignity to God the Father. The views of Arius were condemned at the First General Council of Nicæa, held in 325. The party-word of the Arians was *homoiousios* = similar in substance; that of the Trinitarians, represented by Athanasius, who opposed Arius, was *homoousios* = identical in nature. There is only a difference of a letter between the two words, 'but that letter is God.'

ARION (*Fifine at the Fair*, vol. xi. p. 287). A Greek poet and musician, who was rescued from drowning on the back of a dolphin. As he sang to his lyre the creatures came round the vessel, and one of them carried him to the shore.

ARIPHRADES (*Arist. Apol.*, vol. xiii. p. 49). A filthy person who was ridiculed by Aristophanes, *Equit.* iv.

ARISTÆUS (*R. and B.*, vol. x. p. 54). An ancient divinity of the Greeks, who was once a mortal, but was raised

to the dignity of a god because he conferred many benefits upon mankind. He learned the arts of healing and prophecy, and became the protector of flocks and shepherds, and taught men to cultivate olives and manage bees. The story referred to by Mr. Browning as told by Maro (Virgil) is from the *Georgics*, bk. iv. 317, which briefly summarised is as follows : 'He fell in love with Eurydice, the wife of Orpheus, and when she rejected his addresses he pursued her into the field. She was stung by a serpent that lay in the grass, and died in consequence ; for which the gods punished Aristæus by destroying all his bees. In this calamity he applied to his mother, who directed him to see the sea-god Proteus, and consult him how he might repair the losses he had sustained. Proteus advised him to appease the manes of Eurydice by the sacrifice of four bulls and four heifers ; and as soon as he had done it, and left them exposed to the air, swarms of bees sprang from their rotten carcasses, and restored Aristæus to his former prosperity.'

ARISTEIDES (*Arist. Apol.*, vol. xiii. p. 21). The Athenian general, who on account of his great temperance and virtue was surnamed 'The Just.' He was banished for ten years (B.C. 484) by the influence of his rival Themistocles ; but was recalled in six years by the Athenians.

ARISTONUMOS (*Arist. Apol.*, vol. xiii. p. 113). A comic poet, and contemporary of Aristophanes and Ameipsias.

ARISTOPHANES (*Arist. Apol.*, vol. xiii. p. 32). The celebrated comic poet of Athens, who lived in the age of Socrates, Demosthenes, and Euripides (b. B.C. c. 448). He wrote fifty-four comedies, lashing the vices of his time with an unsparing and masterly hand. Eleven only of his plays have been preserved to us. These deal with Athenian life during a period of thirty-six years. Aristophanes was a conservative, who hated the mob and adhered to the old worship of the gods. The new ideas of education were regarded by

him as a compound of imposture and impiety. At the time in which he wrote all men's thoughts were occupied with the great struggle for supremacy between the rival states of Athens and Sparta, known as the Peloponnesian War, which lasted twenty-seven years. The strength of the Athenians lay chiefly in their fleet. The heavy-armed infantry of the Spartans, on the other hand, was almost irresistible in the field. The invaders carried their work of devastation almost up to the walls of Athens, whose defenders were contented with sheltering themselves and their movable property within the city walls, allowing the enemy to ravage the country with impunity. Their flocks and herds were removed to the islands on the coasts, where they could be protected by the Athenian fleet. The rural population, thus forced to seek shelter in a city wholly inadequate for their accommodation, incurred the greatest distress. Provisions became scarce, and a pestilence broke out in the city which carried off some ten thousand persons. Yet in all this distress and danger the Athenians could solace themselves at the theatre. The comic drama was to the Athenians what the free press is to the moderns. No doubt Aristophanes was opposed to the continuance of the war, and by the mouth of his characters uttered his own sentiments. A close study of the events of the time and the persons who directed the affairs of the state is necessary for the comprehension of the subject of Mr. Browning's poem.

ARISTULLOS (*Arist. Apol.*, vol. xiii. p. 50). An obscure poet of Athens.

ARMIDA (*R. and B.*, vol. x. p. 204). A prominent character in Tasso's *Jerusalem Delivered*. She was a beautiful sorceress.

ARRIDAIOS and KRATEUES (*Arist. Apol.*, vol. xiii. p. 18). Local poets at the Court of Macedonia who enjoyed the royal favour of Archelaus.

'ARTEMIS PROLOGIZES' (*Men and Women*, vol. iv. p. 181). Artemis is the Greek name for Diana. In the poem the goddess delivers a prologue to complete the story of Hippolytus as told by Euripides. Theseus married Phædra after the death of the Amazon Queen Antiope. Phædra fell in love with Hippolytus, the son of her husband by his former wife. He, however, did not reciprocate the passion, so she brought accusations against him before Theseus, alleging that he had been guilty of making improper proposals to her. Theseus cursed his son, and endeavoured to bring about his destruction. He prevailed upon his father, Neptune, to destroy him. When Hippolytus, on one occasion, was riding in his chariot on the sea coast, Neptune sent a bull from the water to frighten the horses. The chariot was upset, and Hippolytus was dragged till he was killed. Ultimately the innocence of Hippolytus was discovered by his father, and Phædra committed suicide. Hippolytus, according to some accounts, was restored to life by Æsculapius, the god of medicine. He then assumed the name of Virbius, was placed by Artemis under the protection of the nymph Egeria, and was honoured with divine worship.

ARTEMISIA GENTILESCHI (*Beatrice Signorini : Asolando*, vol. xvii. p. 63). A celebrated lady painter, the daughter of Orazio Gentileschi, who lived 1590-1642. She was a pupil of Guido, and became famous as a portrait painter. The Pitti Palace, Florence, possesses her greatest work, 'Judith and Holofernes.' Her father brought her to England in the reign of Charles I., for whom she painted David with the head of Goliath. She returned to Italy, and spent the remainder of her life at Naples.

ASKLEPIADAI (*Bal. Adv.*, vol. xi. p. 94). The priests of Æsculapius were sometimes called Asclepiads, but they did not act as physicians. The true Asclepiads were healers and not priests. Their schools were a sort of medical guild, and the Asclepiads in process of time became the hereditary physicians of Greece. They pretended to be descendants of

Æsculapius. Their three most famous schools were those of Rhodes, Cos, and Cnidos.

ASKLEPIOS (*Bal. Adv.*, vol. xi. p. 20) = Æsculapius, the god of medicine. He learned his art from Apollo.

ASOLANDO (vol. xvii.), the title of Mr. Browning's latest work, is explained in the dedication as 'popularly ascribed to the inventiveness of the ancient secretary of Queen Cornaro,' whose palace-tower still overlooks the town of Asolo. *Asolare* is defined as 'to disport in the open air, amuse oneself at random,' and the poet adds that he used it for love of the place.

ASOLO (*Pippa Passes*, vol. iii. p. 5; *Asolando*, vol. xvii. p. 2). A beautifully situated town of Northern Italy about nineteen miles from Treviso. It possesses a cathedral, and the former palace of Catherine Cornaro, Queen of Cyprus.

'ASOPIAD SISTERS' (*Arist. Apol.*, vol. xiii. p. 189). Daughters of the god of the river Asopos.

ASOPOS (*Agamemnon*, vol. xiii. p. 283). A river of Bœotia.

ASS ('Their idol god an ass,' *R. and B.*, vol. x. p. 264). The pagan persecutors of the early Christians accused them of all sorts of degrading and horrible superstitions: amongst other things, it was declared that they worshipped the head of an ass. In the years 1846-1857 extensive excavations were made on the Palatine Hill, when four small square rooms were laid bare among the ruins of a very ancient building belonging to the palace of the Cæsars. On the walls were a number of *graffiti*, one of which was a blasphemous caricature of the Crucifixion, representing an ass with the body of a man hanging on a cross, with the inscription 'Alëxamenus worships [his] God.' The caricature is attributed to the third century. In Tertullian's *Apology*, the title of the sixteenth chapter runs in some manuscripts: 'That Christians do not adore the head of an ass as they cast in

their teeth, but the true God and the sign of the Cross.'—Northcote and Brownlow, *Roma Sotteranea*.

ASSISI (*R. and B.*, vol. ix. p. 131). The poet calls this 'holy ground,' because St. Francis was born there in 1182. He founded the order of the Franciscans, whose great monastery on the brow of the hill was erected in the first half of the thirteenth century.

ASSUMPTION-DAY (*Pippa Passes*, vol. iii. p. 66). A festival of the Virgin in the Catholic Church, which is kept on August 15. It is a pious belief that the body of Our Lady was preserved from corruption, and united to her soul in heaven. The corporal assumption is, however, not an article of faith, although theologians say it would be a mark of insolent temerity to deny it. Butler says the festival was observed both in East and West before the sixth century.

ASTRÆA REDUX (*Ned Bratts: Dramatic Idyls*, vol. xv. p. 79). Astræa, the goddess of justice, lived on earth during the golden age; but mankind became so wicked in the brazen and iron ages that she removed her dwelling-place to heaven. She is the Virgo of the constellations of the Zodiac. *Astræa redux* signifies 'justice returned' to earth.

ATE (*Agamemnon*, vol. xiii. p. 286). The goddess of revenge.

'ATHANASIUS CONTRA MUNDUM' (*La Saisiaz*, vol. xiv. p. 199). St. Athanasius (*b. c.* 297 A.D.) defended the Nicene Creed against the Arian heresy when, in the words of Hooker, it was 'the whole world against Athanasius, and Athanasius against it.'

ATHENIAN, THE (*Sord.*, vol. i. p. 53). The poet Æschylus, who fought in the battle of Marathon.

ATHOAN (*Agamemnon*, vol. xiii. p. 283) = of Mount Athos.

ATLAS AND AXIS (*R. and B.*, vol. x. p. 160). In anatomy, two bones of the neck on which the head turns. The

atlas is the first cervical vertebra ; the *axis* is the second. The *symphyses* are the unions of the bones with each other.

ATREIDAI (*Agamemnon*, vol. xiii. p. 269). Agamemnon and Menelaus were sons of Atreus.

ATREUS (*Agamemnon*, vol. xiii. p. 271), king of Mycenæ. He was the son of Pelops and Hippodamia, brother of Thyestes, father of Agamemnon and Menelaus.

ATROPOS (*Apollo and the Fates : Parleyings &c.*, vol. xvi. p. 98). One of the Fates. She was represented in a black veil, with a pair of scissors in her hand with which to sever the thread of mortal life.

AUGÉ (*Arist. Apol.*, vol. xiii. p. 47). The mother of Telephus by Hercules.

AUGUSTINIAN (*R. and B.*, vol. ix. p. 219). The Augustinian Canons refer their origin to St. Augustine, but he never composed a monastic rule properly so called, although his treatise *De Moribus Clericorum* and his letter No. 109 lay down a rule of life of a not very severe character.

AULIS (*Agamemnon*, vol. xiii. p. 277). A town near Chalcis in Bœotia.

AUREOLE (*Paracelsus*, vol. ii. p. 6). One of the names of Paracelsus.

'AUTOCHTHON-BROOD' (*Arist. Apol.*, vol. xiii. p. 46). The Athenians boasted that they sprang from the soil they inhabited.

AVATAR (*Waring : Dramatic Romances*, vol. v. p. 82). The incarnation of a god, in Hindoo mythology.

AVERRÖES (*Paracelsus*, vol. ii. p. 105), or Ebn Rosch, was born at Cordova in 1126. He was more a philosopher than a physician, though he made many important observations in medicine. He was considered by his contemporaries and by the schoolmen as a prodigy of science. By his Mohammedan

brethren he was bitterly persecuted because he treated the Koran as a merely human work.

AVICENNA (*Paracelsus*, vol. ii. p. 105), or Ebn Sina, called 'the Prince of Physicians,' was the greatest philosopher produced by the Arabs in the East. He was born in the province of Bokhara A.D. 980. His great work, the *Canon of Medicine*, made his name famous in Asia and Europe for several centuries. He was the author of a hundred gigantic works.

AVON (*Cristina and Monaldeschi: Jocoseria*, vol. xv. p. 193). A village named after a small river at Fontainebleau.

AZOTH (*Paracelsus*, vol. ii. Note 5, p. 184). Mr. Browning thinks that the famous Azoth of Paracelsus was simply the laudanum which he had discovered. The term has various meanings with the Alchemists: sometimes it is used to express the creative principle of Nature; it is applied also to mercury, and by some authorities is supposed to have meant magnetised electricity.

AZZO (*Sord.*, vol. i. p. 55). Azzo, a christian name of the Lords of Este, the Guelf leaders. Azzo VI. (1170-1212) became head of the Guelf party. Azzo VII. (1205-1264) was constantly at war with Eccelino III. da Romano, who was leagued with Salinguerra.

BABYLON ('So they found at Babylon,' *Sord.*, vol. i. p. 74). Ammianus Marcellinus says that after the burning of Seleucia the soldiers found a hole in the temple of Apollo, which being opened to search for treasure, there issued forth a pestilence which polluted the world with contagion in the time of the Roman Emperors Lucius Verus and Marcus Antoninus. Seleucia was built from materials brought from Babylon.

BACCHAI (*Arist. Apol.*, vol. xiii. p. 11). A play by Euripides, not performed till after his death.

BACCHEION (*Arist. Apol.*, vol. xiii. p. 11). A temple of Bacchus.

BACCIO [BANDINELLI] (*R. and B.*, vol. viii. p. 3). The Florentine sculptor who lived 1487-1559.

BALAUSTION (*Bal. Adv.*, vol. xi. p. 13). The Greek girl of Rhodes, who saved her companions in the ship by which she fled from Rhodes by reciting to the people of Syracuse the *Alcestis* of Euripides. Her name means 'wild pomegranate flower.'

'BALD-BARD' (*Arist. Apol.*, vol. xiii. p. 50). A nickname of Aristophanes. *Hetairai*, his female companions.

BALDACHIN (*Christmas Eve*, vol. v. p. 232). The bronze canopy over the high altar of St. Peter's at Rome. It was designed by Bernini, is 95 ft. in height, and weighs about 93 tons.

BALDINUCCI, FILIPPO (vol. xiv. p. 117). Was a famous Italian writer on the history of the arts. He was born c. 1624 at Florence, and died 1696. The incidents in Mr. Browning's poem are historical, and may be found in Baldinucci's account of the painter Buti. Baldinucci's chief work is entitled *Notizie dei Professori del Disegno da Cimabue in quà (dal 1260 sino al 1670)*.

BALDO (*R. and B.*, vol. viii. p. 10). A celebrated professor of civil and canon law. Born 1327.

✓ BALDOVINETTI, ALESSIO (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 87). A painter of Florence (1422-99), who worked in fresco and mosaic.

BALKIS (*Solomon and Balkis: Jocoseria*, vol. xv. p. 182). The Queen of Sheba, who went to visit King Solomon. The land of Sheba is Yemen in Arabia. The Talmudic legend of the visit of the Queen to Solomon may be found in Polano's translation of *Selections from the Talmud*.

BAMBERG (*Fust and his Friends: Parleyings &c.*, vol. xvi. p. 258). A town in Bavaria, sixty-two miles from Würzburg.

BARBAROSS = Frederick Barbarossa (*Sord.*, vol. i. p. 59) (1152-90). There is a German tradition that this great sovereign is not dead, but only sleeping, and that he will one day arise from his slumbers, and then a golden age will dawn for Germany. He sits at a stone table with his six knights at Kyffhäuserberg, in Thuringia. His red beard has already grown through the table slab, but must wind itself thrice round the table before the ravens will quit the mountain and the sleeper awake.

BARBITON (*Arist. Apol.*, vol. xiii. p. 36). 'Lyric shell or tragic barbiton.' Shells were used as bodies for lyres. The barbiton was a lyre.

BARDOTTI (*Pacchiarotto*, vol. xiv. p. 15). 'Freed ones.' The name of a revolutionary club with which Pacchia and Pacchiarotto were probably connected. It was broken up by the authorities in 1535.

'BARNABITES APE US DOMINICAN EXPERTS' (*Fust and his Friends: Parleyings &c.*, vol. xvi. p. 249). The order of the Barnabites was founded by Antonio Maria Zaccaria (died 1539). With him were joined Bartolommeo Ferrari and Giacomo Antonio Morigena. They lived in the world, and worked for it. The Dominicans were experts in the detection of heresies.

BARTOLO (*R. and B.*, vol. viii. p. 10). A professor of civil law at Perugia, who instructed Baldo (*q.v.*).

BARTOLUS-CUM-BALDO (*R. and B.*, vol. x. p. 258). The names of two eminent Italian jurists.

BASIL or BASLE (*Paracelsus*, vol. ii. p. 67). At the university of this city Paracelsus was Professor of Medicine in 1526.

BASSET-TABLE (*R. and B.*, vol. viii. p. 190). A game of cards called basset was introduced into France by Zustiniani, the Venetian ambassador, in 1674.

BAZZI (*Pacchiarotto*, vol. xiv. p. 6). Giannantonio Bazzi, an

Italian painter (sometimes spelt Razzi), bore the name 'Sodona' or 'Il Sodoma' as a family name. He lived *c.* 1479-1549.

BEATRICE SIGNORINI (*Asolando*, vol. xvii. p. 62). A noble Roman lady who married Francesco Romanelli, the painter, in the time of Pope Urban VIII. He became attached to Artemisia Gentileschi, a celebrated lady painter, who painted for him a picture filled with fruit, except a space in the centre for her own portrait, which he painted himself. He kept this work amongst his treasures, and one day, desiring to make his wife jealous, he showed it to her, and sounded the praises of the lady whom it represented. His wife promptly destroyed the portrait, at which the husband was not at all angry, but loved his wife all the more for this outburst of natural anger.

BEATRIX (*Sord.*, vol. i. p. 125). Azzo's sister; she married Otho IV.

BEDDOES, THOMAS LOVELL (*Two Poets of Croisic*, vol. xiv. p. 270). A modern English dramatist, of a genius almost unique. He was born in 1803, and is famous for his *Death's Jest Book, or the Fool's Tragedy*.—*Ency. Brit.*

BEGHARDS (*Fust and his Friends: Parleyings &c.*, vol. xvi. p. 274) were associations of laymen living together as a religious community. They first appeared in the early part of the thirteenth century. They imitated the Béguines of Flanders, who were single women and widows who devoted themselves to the service of God. The Beghards, having lapsed into heresy, were finally suppressed by Innocent X. in 1650.

BEMA-CLOUD (*Arist. Apol.*, vol. xiii. p. 7). The Bema was a raised platform for persons who addressed the assembly.

'BEMBO'S VERSE' (*R. and B.*, vol. ix. p. 149). Cardinal Bembo, who died in 1547, wrote a number of poems, essays,

and dialogues. His dialogue on Platonic love is entitled *Gli Asolani*.

BERNARD DE MANDEVILLE (1670-1733) (*Parleyings &c.*, vol. xvi. p. 117) was the son of a physician at Rotterdam. He studied medicine at Leyden, and came to England to learn the language. He is celebrated by his book *The Fable of the Bees*, a work which includes *The Grumbling Hive, or Knaves Turned Honest*; *An Inquiry into the Origin of Moral Virtue*; *An Essay on Charity Schools*; and *A Search into the Origin of Society*. *The Grumbling Hive* was published in 1705, when England was agitated by the question as to continuing Marlborough's war with France. Charges of all kinds were being made against public officials—corruption and dishonesty were charged on these persons. At this time Mandeville humorously contended that 'private vices are public benefits,' that self-seeking, greed, and ambition are necessary to the greatness and prosperity of a nation. 'Fools only strive to make a great and honest hive.' He taught that 'the moral virtues are the political offspring which flattery begot upon pride.' In 1723 his book on charity schools was presented to the Justices, the Grand Jury of Middlesex, and a copy was ordered to be burned by the common hangman. His satires on English methods may to a great extent be considered as political *jeux d'esprit*.

BERNARDINO (*Pacchiarotto*, vol. xiv. p. 5). The Church of San Bernardino of Siena (1380-1444). He was a Franciscan monk, celebrated for his devotion to the sick and poor, and his great success as a preacher of humility and forgiveness of injuries.

BERNINI'S TRITON FOUNTAIN (*R. and B.*, vol. viii. p. 37) in the Piazza Barberini. The triton is blowing on a conch.

BESSARION (*Pippa Passes*, vol. iii. p. 36). The learned Cardinal who discovered the poem of Coluthus in Lycopolis in

the fifteenth century. It is a poem on the rape of Helen, in imitation of Homer, in 384 verses.

BIAMRALLAH (*Return of the Druses*, vol. iii. p. 238). Hakeem Biamr Allah was the sixth Fatemite Caliph of Egypt.

BIANCA (*R. and B.*, vol. x. p. 234), in Dean Milman's tragedy of *Fazio*, was the wife of Fazio ; she tried to save her husband's life, failed, went mad, and died of a broken heart.

BIER, THE (*Jochanan Hakkadosh: Jocoseria*, vol. xv. p. 217). The Jews called the constellation of the Great Bear 'the Bier.' *The Three Daughters* are the tail stars of the Bear.

BIGORDI (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 87). Said by some writers to have been the family name of the painter Ghirlandajo.

BILL OF RIGHTS, THE (*Strafford*, vol. ii. p. 194), one of the great charters of English liberty, was passed in the reign of William and Mary in 1689. It must be carefully distinguished from the 'Petition of Right.' The Bill of Rights totally abolished the dispensing power of the Crown.

BILLINGSLEY (*Strafford*, vol. ii. p. 301). Balfour was desired by the king to admit Captain Billingsley and one hundred men, to effect Strafford's escape from the Tower.

'BIRDS, THE' (*Arist. Apol.*, vol. xiii. p. 45). The title of one of the plays of Aristophanes.

'BLACK ARTS' (*Paracelsus*, vol. ii. p. 19). There are two kinds of magic, black and white. Black magic is diabolical, white is occult science.

'BLACKS AND WHITES' (*Sord.*, vol. i. p. 192). The Neri and Bianchi. The latter party were led by the Cerchi, who came from the forest lands of the Val di Sieve. The Neri were led by the Donati.—Longfellow's *Dante. Notes to Inferno*.

BLOUGRAM, BISHOP (*Men and Women*, vol. iv. p. 238).

A review of *Bishop Blougram's Apology* appeared in the *Rambler* for January 1856 which is generally understood to have been written by Cardinal Wiseman. The writer considers that the poet caricatured that prelate.

BOEHME, JACOB (*Transcendentalism &c.: Men and Women*, vol. iv. p. 174) (1575-1624). A mystical writer, born near Gorlitz in Upper Lusatia. He was a master shoemaker till he became a dealer in woollen gloves, which business he carried on till his death. His first treatise was his *Morgenröthe im Aufgang*, which soon introduced him to a circle of liberal thinkers. He was charged with heresy by Gregorius Richter, the pastor of Gorlitz, who silenced him for five years. In 1618 he began his second period of authorship, composing pieces of an expository, polemical, and devotional character. He was essentially a Protestant mystic. 'His own book, which he himself was, the microcosm of man, with his three-fold life, was patent to his vision,' as he himself declared. He was greatly influenced by the teaching of Paracelsus, of Kaspar Schwenkfeld, the first Protestant mystic, and of Wiegeler.

BOILEAU (*Red Cotton N. C. C.*, vol. xii. p. 91) (1636-1711). French poet, critic, and satirist.

BOMBA, KING (*Bp. Blougram's Apology: Men and Women*, vol. iv. p. 267). Ferdinand II., late king of the Two Sicilies, was so called.

BOMBASTES (Mr. Browning's notes to *Paracelsus*, vol. ii. p. 182). The proper name of the philosopher Paracelsus. Bombast was originally cotton. Lupton has 'A candle with a wick of *bombast*.' Then it came to mean stuffing, or padding. Shakespeare has 'How now, my sweet creature of *bombast*.' Ultimately the word was applied to high-sounding speech. The signification of the word has nothing to do with Paracelsus.

BORAGE (*An Epistle: Men and Women*, vol. iv. p. 197).

This plant was highly esteemed in ancient medicine. Pliny says it produces very exhilarating effects. The stem contains nitre.

BOTTINIUS (*R. and B.*, vol. x. p. 1). Juris Doctor Bottinius was public prosecutor and advocate of the Apostolic Chamber of Rome, in which capacity he prosecuted Count Guido. His speech constitutes the ninth book of *The Ring and the Book*.

BOY AND THE ANGEL, THE (*Dramatic Romances*, vol. v. p. 19). *Notes and Queries*, 3rd series, xii. 6, July 6, 1867, has some interesting facts in connection with the class of legend represented by this poem. Compare by way of contrast 'King Robert of Cysillé,' Hazlitt's *Early Popular Poetry*, vol. i. p. 264; and Leigh Hunt's *Jar of Honey*, ch. vi.

'BRAKES AT BALM-SHED,' &c. (*Sord.*, vol. i. p. 267). 'Describes a southern land in early spring when gums exude from brushwood, and the asphodel is in bloom. Some ships got there sooner than others, which remained landlocked.'—*J. A. Symonds*.

BRENNUS (*Prince Hohenstiel &c.*, vol. xi. p. 186). Brennus, the leader of the Gauls, defeated the Romans on July 16, B.C. 390. The Romans fled to the Capitol and left the city to the enemy. The Gauls climbed the Tarpeian Rock in the night, but the Capitol was saved by the guard being awakened by the cackling of some geese near the doors.

'BRIDGEWATER BOOK' (*Mr. Sludge the Medium: Dramatis Personæ*, vol. vii. p. 229). The Bridgewater treatises 'On the Power, Wisdom, and Goodness of God as manifested in the Creation.'

'BROTHERHOOD OF DEATH' (*R. and B.*, vol. viii. p. 53; and see also vol. x. p. 243). The 'Brethren of the Misericordia,' a religious confraternity whose members attend on the dying and who bury the dead. As they descended to Guido's dungeon, they chanted the office for the dying.

'BULB-DORMANT,' &c. (*Sord.*, vol. i. p. 140). Hyacinth bulbs were buried with mummies by the ancient Egyptians.

BUONARROTI (*R. and B.*, vol. x. p. 276). Michael Angelo.

BUONONCINI (*Charles Avison: Parleyings &c.*, vol. xvi. p. 225). An Italian musician and gifted composer, who at one time wrote in conjunction with Handel.

BUTRINGARIUS (*R. and B.*, vol. ix. p. 303). Giacomo Butringari (1274-1348), a jurisconsult of much celebrity at Bologna. BARTOLI (*q.v.*) was his pupil.

BUTTMANN (*Development: Asolando*, vol. xvii. p. 104). Philip Karl Buttmann, the German philologist (1764-1829), was secretary of the Royal Library at Berlin. He is celebrated for his critical works—the *Griechische Grammatik*, the *Ausführliche Griechische Sprachlehre*, and the *Lexilogus oder Beiträge zur Griechischen Worterklärung*. He edited Plato's *Dialogues* and the *Midiana* of Demosthenes.

BYBLIS (*R. and B.*, vol. x. p. 229). Byblis was changed into a fountain because she was enamoured of her own brother.

BYRON (*La Saisiaz*, vol. xiv. p. 202). Lord Byron wrote the *Prisoner of Chillon* while residing at Ouchy, on the Lake of Geneva.

BYSSUS (*Sord.*, vol. i. p. 132). Probably a kind of muslin or lawn. It was sometimes dyed of a purple or crimson colour.

'BYZANT DOMES' (*Sord.*, vol. i. p. 137). The dome was a prominent feature in Byzantine architecture, which was developed about A.D. 300.

CÆCUBAN (*Sord.*, vol. i. p. 216). Cæcubum, a town of Latium. Abundance of excellent wine was produced at Cæcubus ager.

CALDARA POLIDORE [DA CARAVAGGIO] (*Waring: Dramatic Romances*, vol. v. p. 84) (1495-1543). A celebrated

painter of friezes, &c., at the Vatican. His talents were discovered by Rafael when he was acting as a common labourer to other artists. The picture of Andromeda referred to in *Pauline* (vol. i. p. 29) was an engraving from a picture by this painter.

CALIBAN AND SETEBOS (*Dramatis Personæ*, vol. vii. p. 149). A psychological study of Shakespeare's deformed slave of Prospero in the *Tempest*. Setebos was the Patagonian god referred to in *Pigafetta* and *Purchas his Pilgrimes*.

CALIGULA (*R. and B.*, vol. ix. p. 25). Emperor of Rome, who delighted in the miseries of mankind, and found amusement in putting innocent persons to death. He was murdered A.D. 41.

'CALIPH'S WHEEL-WORK MAN' (*Sord.*, vol. i. p. 231). One of the automata which Haroun-al-Raschid sent to Charlemagne. There is a 'wheel-work' in the Indian Museum, representing a Sepoy being devoured by a tiger.

CAMALDOLESE (*Fra Lippo Lippi: Men and Women*, vol. iv. p. 210). A very austere religious order founded by St. Romuald in 1012.

CAMBUSCAN (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 90). King of Sarra in Tartary. Chaucer refers to him in the *Squier's Tale*, and Milton speaks of 'Cambuscan bold.'

CAMPAGNA (*Two in the Campagna: Dramatic Lyrics*, vol. vi. p. 150). The Campagna di Roma is bounded on the north by the Ciminian Forest, on the west by the sea, and on the east by the Apennine chain of the Sabina. It is a wild and deserted plain covered with grand and picturesque ruins, for the most part extremely ancient.

'CANDLE'S AT THE GATEWAY, THE' (*Sord.*, vol. i. p. 144). In King Alfred's reign time was measured by the burning of a candle.

'CANIDIAN HATE' (*R. and B.*, vol. viii. p. 108). The famous sorceress Canidia was immortalised in the Epodes and Satires of Horace.

CANOVA, ANTONIO (*Pippa Passes*, vol. iii. p. 30) (1757-1822). The celebrated sculptor, born at Possagno, near Asolo.

CAPONSACCHI (*R. and B.*, vol. ix. p. 83). The chivalrous canon of Arezzo who assisted Pompilia in her flight to Rome from the persecution of her husband Count Guido. The family of the Caponsacchi (in English, Head i' the Sack) is mentioned in Dante's *Paradiso*, xvi. At that period they lived in Florence, having removed from Fiesole to the Mercato Vecchio. In the *Ring and Book* (bk. vi. l. 230) he is called 'Capo-in-Sacco.'

CAPUCHIN (*Pippa Passes*, vol. iii. p. 17; *Red Cotton N. C. C.*, vol. xii. p. 129). A monk of the reform of the Franciscan order. They wear the long pointed crown cowl or *capuche*, from which they derive their name.

CARBONARI (*Pippa Passes*, vol. iii. p. 50). An Italian secret society arose in 1808, called the *Carbonari*. The members adopted charcoal as the symbol of purification; hence the name.

CARIAN GROUP (*Sord.*, vol. i. p. 130). The Caryatides. The Caryatides were young girls who danced at the festival held at Carya in Arcadia in honour of Diana Caryatis.

CARLISLE, LADY (*Strafford*, vol. ii. p. 204), was the daughter of the Earl of Northumberland. She was married to James, Lord Hay, afterwards Earl of Carlisle.

CARMELITES (*Fra Lippo Lippi: Men and Women*, vol. iv. p. 210). A religious order established in the middle of the twelfth century by a crusader named Berthold, who left Italy and repaired to Mount Carmel, where he built a tower and a little church and dwelt in it with ten brethren. Our ancestors called them the White Friars.

CARMINE (*Fra Lippo Lippi: Men and Women*, vol. iv. p. 205). 'The Carmine's my cloister.' The monastery in Florence where Fra Lippo was educated is called Del Carmine.

CARLOSTADIUS (*Paracelsus*, vol. ii. p. 106). One of the Reformers who joined Luther at Wittenberg. In 1522 he became the leader of the iconoclasts, and incited them to great excesses. He pretended that he was spiritually enlightened in a peculiar manner, and taught that learning was useless, and induced many students of divinity to give up their studies. Luther opposed his fanaticism, and he was banished from the Elector's dominions, but was recalled in 1525. Carolstadt was the first of the reformers who ventured to marry.

CARROCH (*Sord.*, vol. i. pp. 63, 143). The carroch, or carroccio, was a four-wheeled car used in the wars of the Milanese with Conrad. It was an invention of the Salic Archbishop Eribert, and was adopted by all the cities of Italy. It was a four-wheeled car, drawn by four yoke of oxen; in the middle was a high mast, terminating in a golden ball; below was the standard of the commune, and a crucifix to bless the army. On a platform in front some of the bravest soldiers were placed to defend it; behind these there were musicians and trumpeters. Mass was said upon the carroccio before it left the town, and in many cases a special chaplain was appointed to it.

'CASA GUIDI' (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 90). The name of the residence of the Brownings at Florence. The reference is to Mrs. Browning's poem on Italian liberty, entitled *Casa Guidi Windows*.

CASSIODORUS (*R. and B.*, vol. ix. p. 261). A distinguished statesman, historian, and man of letters; born about A.D. 468; was for many years financial head of the Ostrogothic kingdom. He died in a monastery in Calabria, almost a centenarian. He was the author of many books.

CASTELFRANCO (*In a Gondola : Dramatic Romances*, vol. v. p. 75). Giorgione of Castelfranco, born 1478 ; the great Italian painter.

CASTELLANI (*R. and B.*, vol. viii. p. 1). A famous jeweller in Rome, celebrated for his excellent imitations from Etruscan, Greek, and Byzantine models.

CASTELLANUS (*Paracelsus*, vol. ii. p. 79) was Bishop of Tulle in 1539, of Maçon in 1544, and in 1551 of Orleans. His family name was Pierre Duchatel. Erasmus met him at Basle when a young man, and found him employment as corrector of the press with Frobenius the printer. He was a cultivated and tolerant ecclesiastic.

CASTELNUOVO (*R. and B.*, vol. x. p. 139). A village about fifteen miles from Rome, where Guido overtook Pom-pilia and Caponsacchi.

CASTRENSIS (*R. and B.*, vol. ix. p. 303). A celebrated professor of canon and civil law, who died in 1441. He taught at Vienna, Florence, Avignon, Padua, Perugia, and Bologna. His fame rests principally on his readings on the *Digest*.

CATAWBA (*Mr. Sludge the Medium : Dramatis Personæ*, vol. vii. p. 182). A white American wine whose praises have been sung by Longfellow.

'CAT'S HEAD AND IBIS' TAIL' (*Sord.*, vol. i. p. 129). Symbols of Egyptian design wrought in mosaic on the porphyry floor.

CAYENNE (*Prince Hohenstiel &c.*, vol. xi. p. 160). The penal settlement in French Guiana for political offenders. It is a fever-stricken place, with a temperature from 76° to 88° F. throughout the year.

'CELARENT, DARI, FERIO !' (*Pippa Passes*, vol. iii. p. 48). Coined words used in teaching logic.

'CENTURY OF SONNETS' (*One Word More : Men and Women*, vol. iv. p. 296). If Rafael wrote many sonnets, they are lost. There is one inscribed on a drawing by Rafael in the British Museum. The 'Lady of the Sonnets' was Margherita (La Fornarina), the baker's daughter.

'CEPHISIAN REED' (*R. and B.*, vol. ix. p. 121). Cephisus was a celebrated river of Greece, which passed at the north of Delphi and Mount Parnassus. The Graces were said to have been particularly fond of this river, and they were called the goddesses of the Cephisus.

CERBERUS (*Two Poets of Croisic*, vol. xiv. p. 256). The dog of Pluto. He had three heads, and was stationed at the mouth of hell to prevent the living from entering the regions of the dead.

CERINTHUS (*A Death in the Desert : Dramatis Personæ*, vol. vii. p. 147) was a heretic of Alexandria and a contemporary of St. John. Irenæus says that St. John wrote his Gospel to confute him. Cerinthus was a Judaiser, enforcing the rite of circumcision and the observance of the Jewish Sabbath. He was also a Gnostic, and attributed the creation of the world to an angel or angels far removed from and ignorant of the Supreme Being.

CHARLES (*Italian in England : Dramatic Romances*, vol. v. p. 47). Carlo Alberto, the King of Sardinia, died 1849.

CHARLES (*King Victor and King Charles*, vol. iii. p. 81). Charles Emmanuel, the second son of Victor Amadeus II., in whose favour his father abdicated (1730).

CHARMS FOR THE GOUT, &c. (*Paracelsus*, vol. ii. p. 116). This exactly describes the medical practice of the period. See Brande's *Popular Antiquities*, iii. 29.

'CHARON'S WHERRY' (*Pippa Passes*, vol. iii. p. 49). Charon was a ferryman of hell who conducted souls across

the river Styx. His fee was an *obolus*, which it was usual to put in the corpse's mouth, 'to pay the Stygian ferry.'

CHATTERTON (*Waring: Dramatic Romances*, vol. v. p. 86). Thomas Chatterton (1752-1770), the boy poet. He pretended that he had discovered some ancient poems in the parish chest of the church of St. Mary Redcliffe, Bristol, and actually succeeded in deceiving the credulous scholars of the day by his fraud.

CHILDE ROLAND (*Childe Roland to the Dark Tower came: Dramatic Romances*, vol. v. p. 194). In the old Scotch ballad Roland was the youngest brother of Burd Helen. Guided by Merlin the magician, he undertook to bring back his sister from elf-land, whither she had been taken by the fairies. He succeeded in his dangerous exploit. Childe Roland is referred to in Edgar's song in *Lear*, act iii. sc. iv. *Childe* was a term applied to the scions of knightly families before they were admitted to the honour of knighthood.

CHIONIDES (*Arist. Apol.*, vol. xiii. p. 38). An Athenian poet, declared by some authorities to have been the inventor of comedy.

CHIUSI (*R. and B.*, vol. viii. p. 1). An ancient Etruscan city celebrated for its tombs, and full of antiquities.

CHLORIDE, 'Ask the chloride's name' (*Two Poets of Croisic*, vol. xiv. p. 211). Chloride of lithia, probably, as it is found in sea-water.

CHOËS (*Bal. Adv.*, vol. xi. p. 6). An Athenian festival of the pitchers, in connection with the worship of Dionysus or Bacchus.

CHOIRILOS (*Arist. Apol.*, vol. xiii. p. 32). An Athenian tragic poet, the author of a hundred and fifty tragedies.

CHOROS (*Arist. Apol.*, vol. xiii. p. 10). The chorus in the Greek drama represented an ideal public. Dances and various gestures were introduced to illustrate the play.

'CHRISTMAS MORN — THREE MASSES' (*Red Cotton N. C. C.*, vol. xii. p. 129). It was an ancient law of the Roman Catholic Church, and one that is still in force, that priests may not say Mass more than once on any day except Christmas Day, when they are permitted to say three : the first being immediately after midnight, the second at break of day, the third is the usual morning Mass. Priests in England have special leave to say two masses on Sundays.

CHRISTOPHER SMART (*Parleyings &c.*, vol. xvi. p. 148) (1722-1771). Poet ; was considered merely an unfortunate literary Bohemian, who wrote much verse of an inferior quality, until his *Song to David* attracted notice in a reprint of the poem. During his detention in a lunatic asylum he is said to have scratched with a nail or key on the wall of his cell some of the stanzas of this great poem. There is nothing of a morbid or melancholy character in the work, which is full of healthy and vigorous thought. Smart was a clever but delicate boy. The Duchess of Cleveland sent him to Cambridge, where he did well, becoming a Fellow of Pembroke, and gaining the Seaton prize five times. When he came to London he mixed in the literary society adorned by Johnson, Garrick, and Burney. He married a daughter of Newbery the publisher. His friends helped him in his constantly recurring difficulties ; but his habits were dissipated, and his insanity was doubtless the consequence of his intemperance. He died in 1771 from the effects of poverty and disease.

CHRUSEIDS (*Agamemnon*, vol. xiii. p. 343). The descendants of Astynome, the daughter of Chryses, priest of Apollo, bore the patronymic of Chruseids.

CHUTROI (*Bal. Adv.*, vol. xi. p. 6). The feast of pots, a festival of Dionysus at Athens.

CIMABUE (*Old Pictures in Florence : Dramatic Lyrics*, vol. vi. p. 86). The Italian art reformer (1240-1302). He was Giotto's teacher.

CIRO FERRI (*R. and B.*, vol. x. p. 6). An Italian painter (1634-1689).

CISTERCIAN MONK (*Red Cotton N. C. C.*, vol. xii. p. 129). The order of Cistercians was established at Citeaux, in France, by St. Robert, Abbot of Molesme, near Chatillon, in 1098. The rule of St. Benedict was followed in all its rigour.

'CITY OF GAPERS' (*Arist. Apol.*, vol. xiii. p. 16). Athens, so called on account of the curiosity of the Athenians.

CLAREMONT (*Sord.*, vol. i. p. 221). Clermont-Ferrand, a city of France, in which Pope Urban II. first organised the Great Crusade at a council held in 1095.

CLEMENT [V.], POPE (*Heretic's Tragedy: Dramatic Romances*, vol. v. p. 162) (1305-1314). He dissolved the Order of the Templars, and gave their property to the Knights of Jerusalem.

CLEON (*Men and Women*, vol. iv. p. 279). The motto is taken from Acts xvii. 28. The quotation is from the *Phænomena* of Aratus, a poet of Soli, or according to one authority of Tarsus in Cilicia, St. Paul's own city. There is also a very similar passage in a hymn of Cleanthes the Stoic: 'Zeus, thou crown of creation, Hail!—We are thy offspring.' The incidents and persons of the poem are not historical, though they are highly characteristic of the philosophic thought of the period when the national creeds were passing away.

CLIO (*Two Poets of Croisic*, vol. xiv. p. 218). The eldest of the Muses presided over history. It was her office to record faithfully the actions of great heroes.

CLITUMNUS (*Prince Hohenstiel &c.*, vol. xi. p. 209). An Italian river. When oxen drank its waters they were said to become white.

CLIVE (*Dramatic Idyls*, vol. xv. p. 88). Robert Clive

was born in 1725. The son of a lawyer or small land-owner, and an idle dare-devil of a boy, he was packed off to Madras in the service of the East India Company. He passed his early days there in despair and misery. He twice attempted suicide and failed. In the war of the Austrian Succession the French resolved to expel the English from Madras. The city was captured, but Clive escaped in disguise and joined the Company's force as an ensign. In 1751 Clive proposed a daring scheme for the relief of Trichinopoly, which held out against the Nabob of the Carnatic. With a few hundred troops he surprised Arcot, the Nabob's capital, and held it for fifty days against thousands of assailants. Reinforcements released him, and he led his Sepoy troops to splendid victories in the field, and completely routed the French. After the Indian massacre of Bengal, Clive sailed thither with 3,000 men, and gained an incredible victory over the Nabob's army of 60,000. With the victory of Plassey began the Empire of England in the East. Notwithstanding these splendid services to his country, his conduct in India was severely criticised, and he was impeached in consequence, but was acquitted in 1773. He committed suicide in 1774, his mind having been unhinged by the charges brought against him. He was addicted to the use of opium ; reference to this habit is made in the poem.

CLOTHO (*Apollo and the Fates : Parleyings &c.*, vol. xvi. p. 98). The youngest of the goddesses who presided over the birth and life of mankind. Clotho presided over the moments in which men were born. She is painted holding a distaff in her hand.

'CLOUDCUCKOOBURG' (*Arist. Apol.*, vol. xiii. p. 98). The name of a city in Aristophanes' play *The Birds*, which these animals are persuaded to build in the air so that men might be cut off from the gods.

COLIBRI (*Sord.*, vol. i. p. 158). Humming-birds.

COLLYRIUM (*Apollo and the Fates : Parleyings &c.*, vol. xvi. p. 111). Eye-wash.

COLOMBE OF RAVENSTEIN (*Colombe's Birthday*, vol. iv. p. 71). Duchess of Juliers and Cleves. By the operation of the Salic Law she is in danger of losing her sovereignty, when she has an offer of marriage from Prince Berthold, who could have dispossessed her. She loves Valence, an advocate, and Colombe sacrifices her sovereignty to marry the man of her choice. The characters in this poem are imaginary, but it is founded on historical facts.

'COMACHIAN EELS' (*R. and B.*, vol. x. p. 17). From ancient times to the present day these have been highly esteemed. They are found in a large swamp at Comachio on the Adriatic.

'COMIC PLATON' (*Arist. Apol.*, vol. xiii. p. 18). This 'prince of the middle comedy' flourished in Greece B.C. 445.

COMMINES (*Red Cotton N. C. C.*, vol. xii. p. 144). Philippe de Comines (1445-1509), the father of modern history. His *Memoirs* are largely occupied with the history of Louis XI. of France, and, in the words of Hallam, 'almost make an epoch in historical literature.'

'COMMON CHORD' (*Abt Vogler : Dramatis Personæ*, vol. vii. p. 108). A chord consisting of the fundamental tone with its third and fifth. It contains the rudiments of all music.

COMPARINI (*R. and B.*, vol. viii. p. 16). The foster-parents of Pompilia, who were murdered by Count Guido.

COMTE (*Prince Hohenstiel &c.*, vol. xi. p. 142). Auguste Comte, the author of the positive philosophy, which claims to regard only facts and their generalisations, as distinguished from what are considered the assumptions of the theologians and metaphysicians.

CONCLAVE (*Pietro of Abano : Dramatic Idyls*, vol. xv.

p. 140). A term applied both to the place where the Cardinals assemble for the election of a new Pope, and to the assembly itself. When a Pope dies the conclave must be constructed within ten days, in the Papal Palace or other suitable building. The large halls of the palace are so divided by wooden partitions as to furnish a number of sets of small apartments, all opening on a corridor. Here the Cardinals must remain till they have elected a new Pope. All the entrances to the building but one are closed, and this is in charge of a responsible janitor to see that no unauthorised person enters. After three days the supply of food is restricted. The majority of votes required is two-thirds.

CONCOREZZI (*Sord.*, vol. i. p. 182). A knightly family of Padua.

‘CONY-KIND’ (*Two Poets of Croisic*, vol. xiv. p. 226). A cony is a small animal resembling a marmot, which lives among the rocks.

COOP (*Pietro of Abano : Dramatic Idyls*, vol. xv. p. 140). See CONCLAVE.

COPHETUA (*R. and B.*, vol. x. p. 171). The king of Africa who is fabled to have fallen in love with a beggar maid, he married her, and lived happily with her for many years.

CORDERIUS (*R. and B.*, vol. ix. p. 242). *The Colloquies of Corderius* was the most popular Latin book for the boys of the period. It was used in every good school in the time of Shakespeare’s boyhood.

CORELLI (*R. and B.*, vol. viii. p. 49). An Italian musical composer.

CORINNA (*R. and B.*, vol. ix. p. 54). A celebrated poetess of Tanagra who obtained the prize on five occasions when Pindar was her rival.

CORNARO (*Pippa Passes*, vol. iii. p. 45). She was Queen

of Cyprus, but Venice compelled her to resign, seized her kingdom, and gave her a palace at Asolo.

CORNEILLE, PIERRE (*Red Cotton N.C.C.*, vol. xii. p. 91) (1606-1684), one of the greatest of the French dramatic poets, was born at Rouen. He received a pension from Louis XIV., but from 1674-81, and again in 1683, it was suspended, for what reason it is unknown, and he was in great straits. Boileau, hearing of this, went to the king and offered to give up his own pension if there were not money for Corneille. Louis then sent the aged poet 200 pistoles. Two days afterwards Corneille was dead.

CORONA (*R. and B.*, vol. ix. p. 122). The chaplet of beads known as the rosary is called in Italy the 'corona.' The monk was intent on his meditations of the rosary.

CORPUS DOMINI (*Sord.*, vol. i. p. 162). The feast commonly called Corpus Christi (Body of Christ). The festival of the establishment of the Holy Eucharist. It occurs on the Thursday following Trinity Sunday.

CORREGGIO (*Pippa Passes*, vol. iii. p. 68; *Francis Furini: Parleyings &c.*, vol. xvi. p. 182). The great Italian painter, who lived 1494-1534.

CORREGGIO AND LEDA (*R. and B.*, vol. viii. p. 223). Correggio's picture of 'Leda and the Swan' in the Berlin Museum.

CORREGIDOR (*How it strikes a Contemporary: Men and Women*, vol. iv. p. 179). The chief magistrate of a Spanish town. The name is derived from the verb *corregir*, to correct; one who corrects.

CORTONESE (*R. and B.*, vol. x. p. 6). Luca da Cortona, an Italian painter.

'COSIMO AND HIS CURSED SON' (*Statue and the Bust: Dramatic Romances*, vol. v. p. 180). Cosimo dei Medici and

his grandson 'Lorenzo the Magnificent.' Cosimo the elder (1389-1464) was honoured after his death with the title 'Father of his Country.' He was a man of literary taste and culture, but was devoted to business to the day of his death. He was gentle and generous, though when his interests were concerned he was capable of positive villainy. In affairs of State he was a calculating knave, which won him popularity, but alienated from him many powerful friends. He was a great benefactor to Florence, and a royal patron of letters and the fine arts. Lorenzo (1449-1492) was the grandson of Cosimo the elder. A man of supreme literary taste, he was hated as a despot and tyrant. He humiliated the great families of Florence, exalted those of little account, and squandered his fortune lavishly. His greed and crimes against the people covered him with disgrace, and exasperated his enemies to fury. An attempt was made to stab him in the Cathedral of Florence, but he beat back his assailants and his life was saved. His immorality was scandalous, yet, as Guicciardini said, 'If Florence was to have a tyrant, she could never have found a better or more pleasant one.'

COUNT D'ORSAY (*Bishop Blougram's Apology: Men and Women*, vol. iv. p. 240) lived 1798-1852. He was a French *savant* and a famous dandy.

COURT OF LOVE (*Sord.*, vol. i. p. 93). It was at one of the celebrated mediæval courts of love that Sordello outdid Eglamor in song, and received from Palma, who presided over it, the prize from her own hand. Courts of love were first established in Provence during the brightest times of the Troubadours. Sismondi has described these courts. *Tensons*, or *jeux partis*, were sung: they were a kind of dialogue between singers, in which each interlocutor recited successively a stanza with the same rhymes. The lady of the castle, surrounded by youthful beauties, distributed crowns to those who had distinguished themselves in arms. Then

she formed her Court of Love, consisting of young and beautiful women. The contest was now that of verse in place of arms. Often the ladies who composed the court were able to reply to the verses which they had inspired, and in such as have come down to us, Sismondi says the ladies seem to have usually had the advantage over the Troubadours.

CRESCENTIUS NOMENTANUS (*Sord.*, vol. i. p. 210). He was a Roman who endeavoured to restore the liberty and ancient glory of his country. Pope John XV. and King Otho III. being absent from Rome, he tried to institute the old consular government, but the Pope and King returned and crucified him, A.D. 998.

CRESCENZIO (*The Cardinal and the Dog: Asolando*, vol. xvii. p. 34). Moréri (*Grand Dictionnaire Historique*) tells the Cardinal's story just as the poet does, but he adds that 'it is to be regarded as a mere tale.' The Protestants had good reason to dislike the Papal legate, as he refused all concession, even going so far as to abstract the Conciliar seal lest the safe-conduct should be granted to the Protestant theologians. He was compelled, however, to yield to pressure, and had to receive the Protestant envoys in a private session at his own house. Mr. Browning wrote the poem in 1840, at the request of William Macready (the young son of the tragedian), who desired him to write a poem which he might illustrate.

'CREW AND THE CABAL' (*Strafford*, vol. ii. p. 255). The Cabal ministry did not arise till the time of Charles II., but 'cabale,' in French, means a party who seek to gain their object by unscrupulous means. 'Cabala,' in Spanish, means intrigue. There is no anachronism, therefore, in the use of the word in the play.

CRISTINA (*Dramatic Lyrics*, vol. vi. p. 39). The lady of the poem has been thought to be Maria Cristina of Naples.

Born in 1806, she became the fourth wife of Ferdinand VII. of Spain in 1829. At the death of the King, in 1833, she became Regent of Spain. She was the mother of Queen Isabella II. Lord Malmesbury, in the *Memoirs of an ex-Minister*, 1884, vol. i. p. 30, refers to the historical Cristina, and his account of her gives colour to the idea of her identity with the lady of the poem.

CRISTINA AND MONALDESCHI (*Jocoseria*, vol. xv. p. 188). Queen Cristina of Sweden was the daughter of Gustavus II. Born in 1626, she succeeded her father in 1633. A highly educated and brilliantly accomplished woman, she was surrounded by royal suitors ; but she refused to bind herself in marriage. Accordingly she decided to abdicate, which she did, June 16, 1654, resigning the crown to her cousin Charles Gustavus in a formal ceremony in the Cathedral of Upsala. She then proceeded to Rome, where she abjured Protestantism, and was publicly received into the Roman Catholic faith. Selecting only Italians as the officers of her household, she fell under the influence of the Marquis Monaldeschi, whom she nominated 'Master of the Horse,' and abandoned herself entirely to this traitor and scoundrel. He took every advantage of his position, reaped honour and riches, and then wearying of his royal mistress sought new attractions. The poem describes the closing scene of the *liaison* at Fontainebleau, whither Cristina removed from Rome. According to a special clause in the act of abdication, Cristina retained absolute and sovereign jurisdiction over all her household. The French Court, however, disapproved of the murder at Fontainebleau, and she was compelled to leave France. She retired to Rome, giving herself up to her artistic and scientific pursuits. She died April 19, 1689, and is buried in St. Peter's, at Rome. The epitaph on her tomb is that chosen by herself: 'Cristina lived sixty-three years.'

CROISIC (*Two Poets of Croisic*, vol. xiv. p. 205) is a sea-

port on the southern coast of Brittany. It is a fashionable watering-place, with some 2,500 inhabitants. Its principal industry is sardine fishing. The salt works in the neighbourhood employ many of the people. The Druidical monuments referred to in the poem are at Carnac, in Morbihan, only a short distance from Le Croisic. The locality was a seat of Druidical worship. BATZ and LA GUÉRANDE are villages on the peninsula of Le Croisic.

‘CROSS-GRAINED DEVIL IN MY SWORD’ (*Paracelsus*, vol. ii. p. 85). Mr. Browning’s notes to *Paracelsus* refer to his wonderful sword; his staff was quite as magical. Its knob was said to enclose the four elemental spirits, Kobold (*earth*), Salamander (*fire*), Undine (*water*), and Sylph (*air*).

‘CROWNS, THREE IMPERIAL’ (*Sord.*, vol. i. p. 221). The Imperial crown, the German crown, and the Italian or Lombard crown. This latter was the iron crown, because one of the nails of Christ’s cross was inserted in its gold frame.

CUCKOO-APPLE (*Arist. Apol.*, vol. ‘xiii. p. 30). The cuckoo-pint (*Arum maculatum*), a highly poisonous, tongue-burning plant.

CUE-OWL (*Andrea del Sarto: Men and Women*, vol. iv. p. 229). The Scops owl, *Scops Giu* (Scopoli). Its cry is a clear, metallic, ringing ‘ki-ou.’

CUNIZZA (*Sord.*, vol. i. p. 253). The historical name of the poet’s heroine, Palma. She was the daughter of Eccelino III. (the Monk) and sister of Eccelino IV. (the Tyrant). Dante has placed her in *Paradise* (ix. 32). In Longfellow’s notes to Dante he gives the following particulars concerning her: ‘Cunizza was the sister of Azzolino di Romano. Her story is told by Rolandino, *Liber Chronicorum*, in Muratori (*Rer. Ital. Script.* viii. 173). He says that she was first married to Richard of St. Boniface, and

soon after had an intrigue with Sordello—as already mentioned (*Purg.* vi. note 74). Afterwards she wandered about the world with a soldier of Treviso, named Bonius, “taking much solace,” says the old chronicler, “and spending much money” (*multa habendo solatia, et maximas faciendo expensas*). After the death of Bonius she was married to a nobleman of Braganza; and finally, and for a third time, to a gentleman of Verona. The *Ottimo* alone among the commentators takes up the defence of Cunizza, and says: “This lady lived lovingly in dress, song, and sport; but consented not to any impropriety or unlawful act; and she passed her life in enjoyment, as Solomon says in Ecclesiastes”—alluding probably to the first verse of the second chapter: “I said in mine heart, Go to now, I will prove thee with mirth, therefore enjoy pleasure: and, behold, this also is vanity.”

CYDIPPE (*Sord.*, vol. i. p. 260). A girl beloved by Acontius, who, meeting her at a festival of Artemis, threw her an apple on which was written a promise of marriage supposed to be made by herself to him. The girl read the words aloud, and the oracle told her father that she must comply with the words she had uttered.

CYRIACUS (*R. and B.*, vol. ix. p. 279). A Jacobite patriarch of the monastery of Bizona in Syria. He wrote homilies, canons, and epistles, and died at Mosul in 817 A.D.

DACIER, ANNE LEFÈVRE (*Two Poets of Croisic*, vol. xiv. p. 252) (1654–1720). A famous French scholar and translator from the classics. She was one of the editors of the Delphin Classics. In 1681 her prose version of Anacreon and Sappho appeared. Shortly after this she published versions of Plautus and Aristophanes. In 1711 she published translations of the *Iliad*, and five years later of the *Odyssey*.

DAGON (*Strafford*, vol. ii. p. 193). See 1 Sam. v. Dagon was an idol worshipped by the Philistines—half man, half fish. When the Philistines captured the ark, it was placed

in Dagon's temple, when the idol fell and the hands of the god were broken off.

D'ALENÇON (*Francis Furini: Parleyings &c.*, vol. xvi. p. 199). Percival de Cagny, a retainer of the Duke d'Alençon, wrote the history of Joan of Arc, which is published in the fourth volume of Quicherat's *Procès de Condamnation et de Réhabilitation de Jeanne d'Arc* (1841-49).

DANAOS (*Agamemnon*, vol. xiii. p. 271). A name applied to all the Greeks.

DANDOLO (*Sord.*, vol. i. p. 137). Enrico Dandolo was chosen Doge of Venice in 1192, although he was blind and seventy-two years old.

DANIEL BARTOLI (*Parleyings &c.*, vol. xvi. p. 132) lived 1608-1685. A learned Jesuit who wrote the history of his order in six volumes. His facts are drawn from records in the Vatican, English colleges, and memoirs written by friends; but his work, valuable as it is in many respects, is full of miraculous stories difficult of digestion. He was a virtuous man and a learned writer, and his style is highly esteemed for its purity and lucidity. He was renowned for his sacred oratory, wrote many essays on scientific subjects, and numerous works on moral science and philology.

'DANTE ONCE PREPARED TO PAINT AN ANGEL' (*One Word More: Men and Women*, vol. iv. p. 298). Dante was a skilful draughtsman. He tells us that, on the anniversary of the death of Beatrice, he drew an angel on a tablet. Giotto was his intimate friend. He said that it was from Dante he drew the inspiration of the allegories of Virtue and Vice for the frescoes of the Scrovegni Palace at Padua.

DAPHNE AND APOLLO (*Sord.*, vol. i. p. 88). The nymph Daphne being pursued by Apollo, was changed into a bay-tree at her own entreaty.

DARIUS (*Gerard de Lairesse : Parleyings &c.*, vol. xvi. p. 215). The last king of Persia. Defeated by Alexander and his valiant Macedonians, he was found in his chariot dying, and covered with wounds (B.C. 331). Alexander covered the dead body with his own mantle, and honoured it with a magnificent funeral.

DA VINCI (*Old Pictures in Florence : Dramatic Lyrics*, vol. vi. p. 80). Leonardo da Vinci (1452-1519) was an artist, sculptor, architect, musician, man of letters, scientist, and explorer.

DE ARCHANGELIS (*R. and B.*, vol. ix. p. 242). The procurator, proctor or counsel for the poor, who defends Count Guido in the eighth book of the poem.

DEÏDAMIA and ACHILLES (*Two Poets of Croisic*, vol. xiv. p. 247). Deïdamia was the daughter of Lycomedes, king of Scyrus. Achilles lived in disguise at her father's court, dressed in women's clothes, under the name of Pyrrha. Deïdamia bore a son to him called Pyrrhus or Neoptolemus.

DEKELEIA (*Arist. Apol.*, vol. xiii. p. 42). A village of Attica, north of Athens.

DELIAN GIRLS (*Arist. Apol.*, vol. xiii. p. 183). Of Delos, one of the islands of the Cyclades.

DELLO (*Old Pictures in Florence : Dramatic Lyrics*, vol. vi. p. 80). A Florentine painter, born towards the end of the fourteenth century. His registered name was Dello di Niccolo Delli. He was a sculptor as well as a painter, and was employed by the King of Spain.

'DELPHIC QUILL AND GETIC TRUMP' (*Two Poets of Croisic*, vol. xiv. p. 228). Delphi was sometimes called the valley of Parnassus. There was an ancient fable of inspiration caused by inhaling the steam which issued from the earth, and in consequence a temple of Apollo was erected there, and thus the Delphic oracle was established. The oracles were usually

given in verse. The Getæ were a tribe of the Thracians. Xenophon says that the Thracians played on horns and trumpets made of raw ox-hide, and worshipped Dionysus with loud instruments of music, shouting, and noises like the bellowing of cattle. Ovid was banished to the land of the Getæ, and learned their barbarous tongue, as he tells us in the *Tristia* (v. 12, 58). Claudian wrote a poem on the wars with the Getæ entitled *De Bello Getico*. The 'Delphic quill' alludes to Greek lyric poetry of a prophetic character. The 'Getic trump' would seem to allude to martial or perhaps barbaric poetry. Perhaps the poet intended to imply that René Gentilhomme united the prophetic classical utterance with a more barbarous kind of verse which did not please the reader.

DEMIURGE (*Sord.*, vol. i. p. 216). Lit. 'a worker for the people,' especially applied to the Creator of the world and man from matter; so called by the Gnostics, and regarded by them as the origin of everything evil.

DEMODOCUS (*R. and B.*, vol. x. p. 36). A musician at the court of Alcinous. He sang the amours of Mars and Venus. The gods gave him the power of song, but denied him the blessing of sight.

DESHOULIÈRES, ANTOINETTE (*Two Poets of Croisic*, vol. xiv. p. 252). A French poetess (1634-1694), the wife of Seigneur Deshoulières, who had to go abroad with the Prince of Condé on account of his complicity in the Fronde. She became a conspicuous personage at the court of Louis XIV., and moved in the best literary society. Her poems were very numerous, but some only of her idylls have stood the test of time. Voltaire pronounced her the most successful of all the female poets of France.

'DE TRIBUS' (*R. and B.*, vol. ix. p. 149). A scandalous pamphlet widely circulated in the seventeenth century, entitled *De Tribus Impostoribus*, is referred to here. The 'three

impostors' were, according to this infamous tract, Moses, Christ, and Mahomet. One of the writers to whom this was attributed was Arnold of Villanova.

'DEVIL'S DUNG' (*R. and B.*, vol. viii. p. 217). A nasty-smelling drug, asafœtida.

DIAULOS (*Arist. Apol.*, vol. xiii. p. 14). The double track of the race-course arranged for the return of the runner to the starting place.

DICTIONARY OF THE FATHERS OF TREVoux (*Two Poets of Croisic*, vol. xiv. p. 253). The famous *Dictionnaire de Trevoux* (published in 1704, 2 vols. fol.) was made by the Jesuit fathers. It was compiled from the work of Antoine Furetière, one of the French Academicians engaged on 'the great Dictionary of the Academy.

DIKAST (*Arist. Apol.*, vol. xiii. p. 6). The judge in the broadest acceptation of the word. There were, however, many distinctions between the Attic tribunals and those of our own times.

DIKASTERIA (*Bal. Adv.*, vol. xi. p. 6). Tribunals, *ut supra*.

DIODATI, GIOVANNI (*La Saisiaz*, vol. xiv. p. 200) (1576-1649). Professor of Hebrew at Geneva, a theologian of the Swiss Church who held a high place among the Swiss Reformers. He is chiefly celebrated for his translation of the Bible into Italian, which appeared in 1603.

DIOMEDE (*Arist. Apol.*, vol. xiii. p. 165 ; *Bal. Adv.*, ol. xi. p. 51). A Thracian king who fed his horses on the flesh of human beings. One of the labours of Hercules was to destroy him.

DIONUSIA (*Arist. Apol.* vol. xiii. p. 8). Festivals of Bacchus at which dramatic representations took place.

DIONYSIUS ZAGRIAS (*Easter-Day*, vol. v. p. 272). A name given to the god by the Orphic poets.

DIONYSUS (*Arist. Apol.*, vol. xiii. p. 26). Bacchus. The goat was sacrificed to him on account of the propensity which the animal has for destroying the vine.

'DIRE ONES' (*Apollo and the Fates: Parleyings &c.*, vol. xvi. p. 97). The Fates: Clotho, Lachesis, and Atropos.

'DIVINIOR MENS' (*Two Poets of Croisic*, vol. xiv. p. 224). Horace, *Sat.* I. iv. 41, where the 'diviner mind' of the true poet is described.

DOMINIC (*R. and B.*, vol. ix. p. 7). St. Dominic, born in 1170 at Calaruega (now called Calahorra) in Old Castile, was the founder of the celebrated order of the Dominicans.

DONALD (*Jocoseria*, vol. xv. p. 169). The poem is founded on fact. Sir Walter Scott, in the *Keepsake* for 1832, tells the same story.

DON JUAN (Note before Prologue to *Fifine at the Fair*, vol. xi. p. 214). The Don Juan of legend is not without a certain historic basis. In the time of Peter the Cruel there lived at Seville Don Juan Tenorio, the prince of libertines. He attempted to carry off Giralda, daughter of the governor of Seville; the consequence was a duel, in which the lady's father was killed. Don Juan has been well described as the impersonation of the scepticism which results from sensuality, as Faust is of that which results from intellectual speculation.

DONNE, JOHN (*Two Poets of Croisic*, vol. xiv. p. 254) (1573-1631). Dean of St. Paul's. Poet and divine. He wrote several books; *The Progress of the Soul* and his *Satires* are perhaps the most important.

D'ORMEA (*King Victor and King Charles*, vol. iii. p. 85). The Marquis d'Ormea was the minister of King Victor. When King Charles received the crown on his father's abdi-

cation he was active in defeating the attempts of King Victor to regain it.

‘DROPPINGS OF THE WAX’ (*Fra Lippo Lippi: Men and Women*, vol. iv. p. 209). The wax which drops from the many candles used in Catholic processions, &c., in Italy and other countries, is carefully gathered by poor boys and sold.

DRUSES (*Return of the Druses*, vol. iii. p. 167). The Druses are a mysterious, uncommunicative people who occupy the mountainous region of the Lebanon and Anti-Lebanon. They call themselves ‘disciples of Hamza,’ who came to them in the tenth century, and whom they regard as their Messiah. They have a regular priesthood and a sort of hierarchy. Their religion contains traces of Gnosticism and Magianism. They believe in the absolute unity of God, and hold that He has more than once been incarnated. Mr. Browning’s poem does not appear to be founded on any historical facts.

DRYOPE (*Gerard de Lairese: Parleyings &c.*, vol. xvi. p. 206). The mother of Amphissus, who when but one year old was with his mother changed into a lotus.

EAGLE, THE (*Ferishtah’s Fancies*, vol. xvi. p. 6). A versification of a fable in *The Fables of Pilpay* entitled ‘The Dervise, the Falcon, and the Raven.’

EBION (*A Death in the Desert: Dramatis Personæ*, vol. vii. p. 133). The word Ebionite means ‘poor’ in Hebrew. Ebion as the name of a founder belongs to early fiction. The Ebionites were Judaising Christians who as a distinct sect first appeared in the reign of Trajan. They taught that the Jewish law was binding on Christians, and made a profession of Apostolic or Essene poverty.

ECELIN ROMANO [III.] (*Sord.*, vol. i. p. 55). A powerful noble who was the Emperor Frederick’s chief in North Italy, and one of the principal supporters there of the Emperor Frederick II. and the Ghibelline cause. After a life of turmoil

and intrigue, he retired into a monastery and died there. From time to time Mr. Browning mentions, also in *Sordello*, the younger Ecelin, who was the son of Ecelin Romano III. He was a monster of cruelty, 'the thin, grey, wizened, dwarfish devil Ecelin.' He was nicknamed 'The Son of the Devil.' Ariosto describes him (*Orlando Furioso*, iii. l. 233) as owing his birth to a demon. His story may be read in Sismondi's *Histoire des Républiques Italiennes*. His outrages caused the people to declare a crusade against him, and he died a prisoner in 1259, tearing the bandages from his wounds, fierce and defiant to the last.

ECHETLOS (*Dramatic Idyls*, vol. xv. p. 85). The legend which is the basis of this poem is found in Pausanias' Description of Greece, bk. i. c. 32. At the battle of Marathon a man of rustic aspect appeared, who slew many of the Persians with a ploughshare, and vanished after the fight. The Athenians inquired of the oracle who their helper was, and were given no other answer but that they were to honour the god Echetlæus, 'the wielder of the ploughshare.'

EDOM (*Jochanan Hakkadosh: Jocoseria*, vol. xv. p. 232). The name applied in the Talmud to Rome and Christianity.

EGLAMOR (*Sord.*, vol. i. p. 93). The chief troubadour of Count Richard of St. Bonifacio. He died of grief at his defeat by Sordello at the contest of song in the Court of Love. 'He loved art for its own sake, thinking more of his songs than of the things about which he sang.'

EIDOTHEÉ (*Fifine at the Fair*, vol. xi. p. 261). A sea-goddess; daughter of Proteus, the old man of the sea.

EINSIEDELN (*Paracelsus*, vol. ii. p. 15). A town in Canton Schwyz, Switzerland, thirty miles from Zurich, with an abbey, founded in 861, containing a black statue of the Virgin. The population is now about 7,650. It is a noted place of

pilgrimage, and immense quantities of missals, rosaries, &c., are produced there.

'ELAPHEBOLION MONTH' (*Arist. Apol.*, vol. xiii. p. 248). The month of March. A festival in honour of Diana the huntress was kept at this season.

ELAPHION (*Arist. Apol.*, vol. xiii. p. 27). The leader of the chorus of females or flute-players.

ELEKTRUON (*Bal. Adv.*, vol. xi. p. 87). The father of Alcmene. Tiryns was an ancient city of Argolis.

ELELELELEU (*Arist. Apol.*, vol. xiii. p. 255). A loud crying.

ELVIRE (*Fifine at the Fair*, vol. xi. p. 221). The wife of Don Juan in Molière's comedy of *Don Juan, ou Le Festin de Pierre*.

ELYS (*Sord.*, vol. i. p. 94) = the lily. The ideal subject. Sordello's type of perfection.

EMPOUSA (*Arist. Apol.*, vol. xiii. p. 89) A hobgoblin or spectre.

ERASMUS (*Paracelsus*, vol. ii. p. 86). Born at Rotterdam in 1466. In his old age he lived at Basel, to be near his friend Frobenius, the great printer. At this city he made the acquaintance of Zwingli, Holbein, and other men full of the desire for the new learning.

ERINUES (*Agamemnon*, vol. xiii. p. 290). The Furies.

ERUXIS (*Arist. Apol.*, vol. xiii. p. 8). The magnificent temple on Mount Eryx was dedicated to Venus Erycina.

ESCOBAR [Y MENDOZA] (*Master Hugues of Saxe-Gotha : Dramatic Lyrics*, vol. vi. p. 201). Died in 1669. A celebrated Spanish casuist severely criticised by Pascal in the *Provincial Letters*. His doctrines were condemned at Rome. Although himself an excellent man, he endeavoured in his works to find excuses for human frailties.

ESTE (*Sord.*, vol. i. p. 55). A town of Lombardy in the delegation of Padua. The castle occupies the site of the original fortress of Este.

ESTE, THE HOUSE OF (*Sord.*, vol. i. p. 55). Albert Azzo II. first bore the title of Marquis of Este. In the twelfth, thirteenth, and fourteenth centuries the history of this old princely house is mixed up with that of the other noble houses of Italy in the contests of the Guelphs and Ghibellines. The Estena were the head of the Guelph party, and at various periods were princes of Ferrara, Modena, and Reggio.

‘EST-EST’ (*R. and B.*, vol. ix. p. 246). At the church of S. Flaviano, Montefiascone, on the road from Viterbo to Rome, is a subterranean chapel which contains the tomb of the Bishop Johannes Fugger, of Augsburg, with the inscription :—

‘Est, Est, Est. Propter nimum est,
Johannes de Fuc., D. meus, mortuus est.’

It is recorded of this ecclesiastic that, when travelling, he directed his valet to precede him and to inscribe the word ‘est’ on the gates of the towns where the best wine was to be had. On the gate of the town at Montefiascone the ‘est’ was written three times, and the good Bishop relished the wine here so highly that he never got any further. The best muscatel of the district is still known as Est-est.

ETRUSCAN KINGS (*Imperante Augusto Natus Est: Aso-lando*, vol. xvii. p. 94). The kings of the Etrusci were elected for life. Roman families were proud to trace back their ancestry to the Etruscan kings.

ETRUSCAN MONSTER (*R. and B.*, vol. x. p. 193). The Chimæra, represented with three heads, those of a dragon, a lion, and a goat. Bellerophon, mounted on the horse Pegasus, attacked and overcame it.

EUPHORION (*Arist. Apol.*, vol. xiii. p. 54). Son of

Æschylus. After his father's death he published four of his father's plays, and with one of them defeated Euripides.

EUPOLIS (*Arist. Apol.*, vol. xiii. p. 43). A poet, born 446 B.C. He is joined with Aristophanes as a chief representative of the old comedy.

EURIPIDES (*Arist. Apol.*, vol. xiii. p. 8), the tragic poet, was born at Salamis in Greece, 480 B.C. At the age of twenty-five he brought out the *Pleiades*, his first play. He gained the first prize at thirty-nine, and in his career of fifty years he received the honour only five times. Aristophanes criticised Euripides in a very hostile and witty manner. Although he wrote many tragedies, only eighteen have come down to us: *The Alcestis*, *Andromache*, *Bacchæ*, *Hecuba*, *Helena*, *Electra*, *Heraclidæ*, *Heracles in Madness*, *The Suppliants*, *Hippolytus*, *Iphigenia at Aulis*, *Iphigenia among the Tauri*, *Ion*, *Medea*, *Orestes*, *Rhesus*, *The Troades*, *The Phenissæ*, and the satiric play *The Cyclops*. He was ridiculed by Aristophanes for being 'meteoric,' that is, for alluding so often to the elements and heavenly bodies.

EURIPOS (*Agamemnon*, vol. xiii. p. 283). A strait separating Eubœa from Bœotia.

EUROPA AND THE BULL (*R. and B.*, vol. x. p. 160). Jupiter became enamoured of Europa, the daughter of Agenor, king of Phœnicia. He assumed the form of a beautiful bull; Europa mounted on his back, and he carried her off.

EURUSTHEUS (*Arist. Apol.*, vol. xiii. p. 25; *Bal. Adv.*, vol. xi. p. 25). King of Mycenæ. He imposed the twelve labours on Hercules, hoping he might perish in one of them.

EURYDICE (*Eurydice to Orpheus: Dramatis Personæ*, vol. vii. p. 170) was the wife of Orpheus, who was so powerful in song that he could move rocks and trees and tame wild beasts by his voice. His wife having died, he descended to the lower regions in search of her. Permission was given

him to take her back to life if he should not look round on his journey to the upper world. His love caused him to turn his head and gaze back on his wife, who, in consequence, had to return for ever to Hades.

EUTHUKLES (*Arist. Apol.*, vol. xiii. p. 3). The husband of Balaustion. They first met at Syracuse, when the maid recited *Alcestis*. He followed her when she returned to Athens, and married her. When Athens fell they took ship to Rhodes, and Balaustion dictated to him the *Apology* of Aristophanes, which he wrote down on board the vessel.

FANO (*The Guardian Angel : Dramatic Lyrics*, vol. vi. p. 187). A city of Italy on the shores of the Adriatic. The picture referred to is in the church of St. Augustine. It was painted by Guercino, who was born at Certo, near Bologna, in 1590. He painted 106 large altar-pieces, besides 144 other pictures, and died in 1666, having amassed a large fortune by his labours.

FARINACCI (*R. and B.*, vol. x. p. 143). Procurator-general to Pope Paul V. He was the author of a work on torture in relation to evidence, entitled *Praxis et Theorica Criminalis* (Frankfort, 1622), which is a standard authority.

FATEMITE (*Return of the Druses*, vol. iii. p. 238). Fatima was the daughter of Mohammed and wife of Ali. The founder of the dynasty of the Fatemites claimed descent from these.

FATES, THE (*Apollo and the Fates : Parleyings &c.*, vol. xvi. p. 97). The Destinies who preside over human life. *Clotho* spins the thread of life ; *Lachesis* determines its length ; and *Atropos* cuts it off.

FELTON (*Strafford*, vol. ii. p. 200). Felton assassinated Villiers, the Duke of Buckingham, and was executed.

'FÉNELON-WILL BE CONDEMNED' (*R. and B.*, vol. x. p. 246). Fénelon was made Archbishop of Cambrai in 1695. In February 1697 he published his *Explication des Maximes*

des Saints sur la Vie intérieure. He defended the Quietist doctrine of 'holy indifference,' in which the soul becomes indifferent to its own happiness or fear of woe. He was censured by sixty doctors of the Sorbonne, and appealed to Rome, when twenty-three propositions of his work were condemned as scandalous and rash in a brief of Innocent XII., dated 1699. Fénelon submitted, and publicly burned his own book.

'FENNEL-FIELD' (*Pheidippides : Dramatic Idyls*, vol. xv. p. 25). The Greek word Marathon means Fennel-field. When Pan gave the fennel to Pheidippides he foretold the victory of Marathon, where the battle was to be fought.

'FERDINAND, THE GREAT DUKE' (*Statue and Bust : Dramatic Romances*, vol. v. p. 178). Ferdinand I. was Grand Duke of Florence. He was thirty-eight years old when he succeeded his brother on the throne (1587). He was an amiable and capable ruler, and Tuscany flourished under his government.

FERN SEED (*Sord.*, vol. i. p. 78). If any one ate fern seed it was supposed to make the eater invisible.

FESTUS (*Paracelsus*, vol. ii. p. 8). The old and faithful friend of Paracelsus, who believes in him, and loves him from first to last. He is the husband of Michal.

FICHTE (*Bishop Blougram's Apology : Men and Women*, vol. iv. p. 268). Johann Gottlieb Fichte (1762-1814) was an eminent German metaphysician.

FIENNES (*Strafford*, vol. ii. p. 203). Nathaniel Fiennes was a lawyer, a rigid Presbyterian, who, in 1640, sat in the House of Commons for Banbury. He was a member of nearly all Cromwell's Parliaments.

FIESOLE (*Andrea del Sarto : Men and Women*, vol. iv. p. 221). A celebrated city, about three miles from Florence, situated on the crown of a hill above the Arno.

FISC, THE (*R. and B.*, vol. x. p. 2). Public prosecutor and advocate of the Apostolic Chamber at Rome. Bottinius, the Fisc of the ninth book of the *Ring and the Book*, prosecuted Count Guido.

FISH (*R. and B.*, vol. x. p. 68). 'ΙΧΘΥΣ, which means Fish.' The fish symbol was very commonly connected with Jesus Christ in the early Church. It is constantly found in the Roman catacombs. The letters of the Greek word make the initials of the Greek words for Jesus, Christ, of God, Son, Saviour. It has also reference to Our Lord as the divine fisherman, and also to Baptism.

FISHERMAN (*R. and B.*, vol. x. p. 68). 'The Pope is Fisherman,' as he is the successor of St. Peter the fisherman, and Christ said he would make Peter a fisher of men (Mark i. 17).

'FISHER'S RING,' &c. (*Pietro of Abano : Dramatic Idyls*, vol. xv. p. 142). The Pope's signet is the ring of the fisherman.

FLACCUS (*Imperante Augusto Natus Est : Asolando*, vol. xvii. p. 93). 'Little Flaccus' was Horace, who said that Varius was the only poet capable of singing the praises of M. Agrippa. Quintilian highly praised the tragedy *Thyestes*, written by Varius.

FLORENCE ('Her, that visits Florence in a vision,' *One Word More : Men and Women*, vol. iv. p. 297). The painting of the Madonna at Florence called *del Granduca*, which represents her 'as appearing to a votary in a vision.' It is in the Pitti Palace.

FOLIGNO (*One Word More : Men and Women*, vol. iv. p. 297). The Madonna di Foligno is in the Vatican ; it was painted in 1511. Sigismund Corti of Foligno, private secretary to Pope Julius II., having been in danger, vowed an offering to Our Lady, to whom he attributed his escape. He

dedicated this picture to her. The picture was once hung in the Church of S. Anna at Foligno.

FOMALHAUT (*Sord.*, vol. i. p. 149). A star in the constellation Priscus Australis. It shines very brightly in the midnight meridian of September.

FORMOSUS, POPE (*R. and B.*, vol. x. p. 65). He succeeded Stephen V., 891. Formerly he had left his bishopric and fled to France, for fear of Pope John VIII. After being anathematised and deprived, he was absolved and restored by Pope Martin. He attained the popedom by bribery.

FOURIER (*Easter-Day*, vol. v. p. 280). Charles Fourier (1772-1837) was a Frenchman who recommended the reorganisation of society into small communities living in common. His system was named Fourierism.

FRA ANGELICO (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 87). The great Dominican painter, Il Beato Fra Giovanni Angelico da Fiesole, was a great painter of sacred subjects. He was a man of most saintly life, shunning all advancement, and devoting himself to the poor.

FRA LIPPO LIPPI (*Men and Women*, vol. iv. p. 205), the Florentine painter, was the son of a butcher. Left an orphan at the age of three years, he was adopted by his aunt Monna Lapaccia, who kept him till he was eight years old, when she gave him over to the care of the Carmelite fathers of the Carmine monastery at Florence. He remained in the monastery till 1432, and there became a painter. If he took any vows, he must have received ultimately a more or less complete dispensation from them. In 1452 he was appointed chaplain to the convent of St. Giovannino in Florence, and in 1457 was made rector of St. Quirico at Legnaia. He made a large income, but his loose habits and love affairs brought him ever and again into poverty. He died at Spoleto on or about October 8, 1469.

FRANCIS (*Andrea del Sarto: Men and Women*, vol. iv. p. 227). Francis I., King of France, was the patron of Andrea.

FRANCIS (*R. and B.*, vol. ix. p. 7). St. Francis of Assisi founded the order of Franciscans, 1209.

FRANCIS FURINI (*Parleyings &c.*, vol. xvi. p. 175). A painter of the Florentine school, born in 1604, died 1649. He was the son of the painter Sciameroni. He studied under Passignano and Rosselli, and went to Rome to work with the famous Giovanni di San Giovanni. He excelled in painting the nude, but begged on his death-bed that all his undraped pictures might be collected and destroyed, which request was of course not complied with. At the age of forty Furini had devoted himself to the Church and had become a priest, remaining until his death an exemplary parish curate, although he did not entirely desert the service of the fine arts. Most of the Florentine galleries contain some of his pictures.

FROBÆNIUS (*Paracelsus*, vol. ii. p. 79) (1460-1527). The famous printer of Basle, the friend of Erasmus, who was cured by Paracelsus.

FUGUE (*Master Hugues of Saxe-Gotha: Dramatic Lyrics*, vol. vi. p. 196). 'A fugue is a short, complete melody, which *flies* (hence the name) from one part to another, while the original part is continued in counterpoint against it. The beginning of this art-form dates from very primitive times' (*Sir G. Macfarren*). The fugues referred to in the poem are probably Bach's. *Hugues* is a purely imaginary composer.

'FURIES IN THE ORESTEIAN SONG' (*Arist. Apol.*, vol. xiii. p. 9). After Orestes had murdered his mother Clytemnestra, he was haunted by the furies Alecto, Tisiphone, and Megæra.

FUSELI (*Mary Wollstonecraft and Fuseli: Jocoseria*,

vol. xv. p. 195). The artist for whom Mary Wollstonecraft conceived an ardent affection.

FUST AND HIS FRIENDS (Epilogue to *Parleyings*, vol. xvi. p. 241). The invention of printing is attributed to several persons, of whom Johann Fust is one. He was born at Mayence in the early part of the fifteenth century. He was connected with Gutenberg, who is now generally credited with having been the actual inventor of printing : Fust was probably the inventor of typography. He was suspected of magic, as he concealed the method by which he produced his works.

GALEN (*Paracelsus*, vol. ii. p. 147), the celebrated physician and philosopher, was born at Pergamos in Asia A.D. 131. He was the greatest savant of all the ancient physicians ; and for thirteen centuries his name and influence dominated the medical profession in Europe, Asia, and Africa, and this influence, under the name of Galenism, was paramount in the eighteenth century, notwithstanding the discovery of the circulation of the blood and other great advances in science.

GALUPPI (*A Toccata of Galuppi's : Dramatic Lyrics*, vol. vi. p. 72). Baldassare Galuppi (1706-1785), a celebrated musical composer, born at Burano, near Venice. He was a most industrious writer, and left no less than fifty-four operas. Galuppi resided in London from 1741 to 1744. In 1762 he became *maestro di cappella* at St. Mark's, Venice, and shortly afterwards he went to Russia, by the invitation of the Empress Catherine II., and did much for the improvement of musical taste in that country. He died in 1785, leaving fifty thousand lire to the poor of the city of Venice. His best comic opera is his *Il Mondo della Luna*.

'GARRARD—MY NEWSMAN' (*Strafford*, vol. ii. p. 294). A gossiping parson who was instructed to furnish Wentworth with news when he went to Ireland in 1633, as Lord Deputy. He fulfilled all the duties of a newspaper.

'GAWAIN TO GAZE UPON THE GRAIL' (*Fifine at the Fair*, vol. xi. p. 222). In the Arthurian legend of the Holy Grail, Gawain was the son of King Lot and Margause, and nephew of King Arthur. He was noted for his sagacity, courtesy, and his marvellous strength, and was one of the most famous of the Round Table knights.

GEIER EAGLE (*Paracelsus*, vol. ii. p. 19). Probably a small vulture.

GEMINIANI, FRANCESCO (*Charles Avison: Parleyings &c.*, vol. xvi. p. 225). An Italian violinist (1680-1762). Under the patronage of the Earl of Essex he came to London in 1714.

GENETHLIAC (*Paracelsus*, vol. ii. p. 40). An astrologer who calculates nativities.

GEORGE BUBB DODINGTON (*Parleyings &c.*, vol. xvi. p. 160), born 1691, died 1762, was the son of a gentleman named Bubb. He was educated at Oxford, sat in Parliament for Winchelsea in 1715, and was sent as envoy to Madrid shortly after his election. He took the name of Dodington on succeeding to the estate of Eastbury in Dorsetshire in 1720. His political changes were of the most discreditable kind, as he was always seeking to better his fortune by siding with the most influential party. The editor of his Diary says his conduct was 'wholly directed by the base motives of avarice, vanity, and selfishness.' He was 'a composition of vanity, versatility, and servility.' His one desire in life was to secure a title. Pope nicknamed him 'Bufo.' Churchill satirises him, yet many great writers, such as Young, Warton, Fielding, and Bentley, deigned to flatter him. He posed as a wit and wrote verses, lived in luxury, and made a great show of his wealth. With all this, his private life was as mean and degraded as was his political career. At last he achieved the object of his ambition. He was a great favourite with Lord Bute, and from him he received the title of Lord Melcombe in 1761, but he died the next year.

GERARD DE LAIRESSE (*Parleyings &c.*, vol. xvi. p. 201). A painter, born at Liège 1640, died 1711. His art career began in very early life. He produced portraits and historical paintings at the age of fifteen. Although of a deformed figure, he was a dandy, and led an extravagant and dissipated life. The Dutch called him their 'second Raphael,' Heemskirk being the first. He painted for many years at Amsterdam, where he was surrounded by many friends. Towards the end of his life he became blind. He was fond of teaching and of discoursing on the ideal in art. His companions made notes of his conversations, and after his death a society of artists made them into a volume, which was published under the title of a *Treatise on the Art of Painting*. The work was translated into English by J. F. Fritsch, and published in 1778. His picture called the 'History of Heliodorus' was considered his masterpiece, and his 'Young Moses tramping on the Crown of Pharaoh,' 'Polyxena,' 'Germanicus,' and 'Antony and Cleopatra' were highly esteemed.

GÉRÔME (*Fifine at the Fair*, vol. xi. p. 257). A French painter, born 1824.

GERUON or GERYON (*Agamemnon*, vol. xiii. p. 309; *Pietro of Abano: Dramatic Idyls*, vol. xv. p. 144). A mythical king, fabled to have had three bodies and three heads.

GHIBERTI, LORENZO (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 86) (1378-1455). The sculptor who executed the bronze gates of the Baptistery at Florence, which Michael Angelo said were worthy to be the gates of Paradise.

GHIRLANDAJO, DOMENICO ('Dom Bigordi') (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 86). Florentine painter (1449-1494).

'GIAMSCHID, JEWEL OF' (*Old Pictures in Florence:*

Dramatic Lyrics, vol. vi. p. 89). A precious stone called by Byron 'The Jewel of Giamschid,' by Beckford 'The Carbuncle of Giamschid.'

GIBBON (*La Saisiaz*, vol. xiv. p. 203) wrote the latter part of the *Decline and Fall* at Lausanne.

GIBSON, JOHN (*Youth and Art : Dramatis Personæ*, vol. vii. p. 174), the sculptor (1790-1866), died at Rome.

GIOTTO AND THE 'O' (*Old Pictures in Florence : Dramatic Lyrics*, vol. vi. p. 83). A messenger was sent by Pope Benedict XI. to Giotto, the great Florentine painter, to bring him a specimen of the artist's skill. Giotto refused to give any other proof of his talents than a O drawn with a free sweep of the brush from the elbow. This completely satisfied His Holiness, who forthwith engaged Giotto, at a great salary, to decorate the Papal palace at Avignon.

GIRDLE OF OUR LADY (*R. and B.*, vol. ix. p. 127). There is a legend of the Virgin, that as she was being assumed into heaven she loosened her girdle, which, as it fell, was received by St. Thomas.

GLUMDALCLICH (*Fifine at the Fair*, vol. xi. p. 267). A girl in *Gulliver's Travels* who, though only nine years old, was forty feet high.

'GOD'S WAFER' (*Sord.*, vol. i. p. 57). 'Ostia di Dio,' an Italian oath.

GOITO (*Sord.*, vol. i. p. 75). A castle near Mantua in which Sordello was brought up by Adelaide, wife of Ecelin, with Palma. Sordello lived there till he was nearly twenty years old.

GOLDEN FLEECE (*Fifine at the Fair*, vol. xi. p. 228). The fleece of gold taken from the ram that bore Phryxus through the air to Colchis, to find which Jason undertook the Argonautic expedition. 'Knight of the Golden Fleece,'

an order of chivalry instituted by Philip the Good, Duke of Burgundy, in 1429.

‘GOLDEN MEAN’ (*R. and B.*, vol. x. p. 131). ‘Keep the Golden Mean.’ The wise saying of Cleobulos, king of Rhodes (B.C. 630-559).

‘GOLD SNOW’ (*R. and B.*, vol. viii. p. 20). The Rhodians were the first to offer sacrifices to Minerva. To reward their piety towards his daughter, Jupiter sent a golden cloud over the island, from which showers of treasures and plenty fell upon the inhabitants.

GONFALONIER (*R. and B.*, vol. x. p. 275). The supreme magistrate of the Florentine republic. The *gonfalon* is the standard or ensign.

‘GÖTTINGEN, MOST LIKELY’ (*Christmas Eve*, vol. v. p. 241). The famous German university of Göttingen has produced many eminent biblical critics—*e.g.* Neander and Ewald.

GRACCHUS (*Strafford*, vol. ii. p. 200). The Roman people worshipped the Gracchi as gods. The mother of these illustrious sons esteemed herself the happiest of Roman matrons.

GRAMMARIANS, THE (*Grammarian's Funeral: Dramatic Romances*, vol. v. p. 159). The line ‘Hoti’s business, properly based Oun, enclitic De,’ refers to points in Greek grammar concerning which the most learned treatises have been written by scholars.

‘GREAT DOOR NEW-BROKEN FOR THE NONCE’ (*R. and B.*, vol. viii. p. 143). On the occasion of a Papal jubilee, the Pope, at the beginning of the jubilee year, goes in procession to the *Portea Aurea* or golden door of St. Peter’s, which is walled up, and knocks three times, using the words of Psalm cxviii. 19—‘Open to me the gates of righteousness.’ The door is then opened and sprinkled with holy water. At

the close of the jubilee this special doorway is again built up with appropriate solemnities.—*Ency. Brit.*

‘GREAT KING’S EYE’ (*Arist. Apol.*, vol. xiii. p. 51). In the *Acharnians* this is the nickname given to the Persian Ambassador.

‘GREAT WORK, THE’ (*R. and B.*, vol. x. p. 128). The Magnum Opus—the Philosopher’s stone. The great Arcanum.

GRESSONEY (Prologue to *Ferishtah’s Fancies*, vol. xvi. p. 5). A village in the valley of the Aosta in northern Piedmont.

GRISI, GIULIETTA (*Youth and Art : Dramatis Personæ*, vol. vii. p. 171). The distinguished opera singer, born in Milan 1812. She came to London in 1834.

GRISSEL (*R. and B.*, vol. viii. p. 117). Patient Griselda, a lady in Chaucer’s *Clerk of Oxenford’s Tale*. She was victorious in all the trials of her maternal and conjugal affections.

GUELF AND GHIBELLINES (*Sord.*, vol. i. pp. 55, 59). The poem of Sordello demands of its students some considerable acquaintance with the history of the conflicts between these two great Italian factions, or it cannot be comprehended. If the reader approach the study of this work with no more than a vague notion of the history of the period, he will rise from its perusal bewildered and disappointed. A fairly accurate knowledge of the motives and actions of the great parties concerned will in a large measure serve to dispel the acknowledged difficulties of the poem. The names Guelphs and Ghibellines were given to the Papal and Imperial factions who destroyed the peace of Italy from the twelfth to the end of the fifteenth century. The name Ghibelin is derived from Waiblingen. Conrad of Hohenstauffen, duke of Swabia, was lord of Waiblingen. Guef is from Welf, duke of Bavaria. *Hic*

Guelf and *Hie Gibelin* are said to have been used as war cries in 1140, at a battle before Weinsberg in Würtemberg, when Guelf of Bavaria was defeated by the Emperor Conrad III. who came to help the rival duke Leopold. The Guelfs were the Pope's party, and laboured to set the Pope's party above the Imperial. The Ghibellines were the Imperial or civil party, and tried to set the Emperor above the Pope.

'GUELF'S PAID STABBER' (*Sord.*, vol. i. p. 83). In 1209 Otho IV. held his court near Verona. Eccelino II. da Romana and Azzo VI., Marquis d'Este, were present, and their hatred of each other led to a dramatic scene before the Emperor. Eccelino accused Azzo publicly of employing assassins to stab him at Venice. Salinguerra made a similar charge against the Marquis, and both demanded the ordeal of battle, but this Otho refused, and, by conferring various honours on the contending parties, secured their allegiance.

GUIDI (*Fra Lippo Lippi: Men and Women*, vol. iv. p. 216). Masaccio or Tommaso Guidi, the Florentine painter (1401-1428).

GUIDO FRANCESCHINI (*R. and B.*, vol. viii. p. 6). The wicked Count of Arezzo, who having married Pompilia for her dowry, and having been disappointed in his wife, persecutes her with a view to drive her from his house, and when he has succeeded finally murders her and her foster-parents.

GUIDONE (*Sord.*, vol. i. p. 74). Guido da Siena, the Siennese painter of the thirteenth century, was one of the earliest artists to liberate himself from the prevailing Byzantine influence.

GUIDO RENI (*One Word More: Men and Women*, vol. iv. p. 297), the Bolognese painter (1574-1642), left to his heir, Signorini, a volume of one hundred designs drawn by Rafael. It was probably this volume to which the poet refers, and not to a book of sonnets.

HAKEEM (*Return of the Druses*, vol. iii. p. 169). The chief

of the Druses B'amr-ellah, the Fatemite Caliph, was the first hakeem. He professed to be an incarnation of the Supreme Being. He was killed near Cairo, on Mount Mokattam.

HAMAN (*Strafford*, vol. ii. p. 195). In the Book of Esther is recorded how Haman plotted to extirpate the Jews of the Persian Empire. Haman, however, fell, and Mordecai was advanced to his place.

HAMELIN (*The Pied Piper of Hamelin: Dramatic Romances*, vol. v. p. 102). A town in the province of Hanover in Prussia.

HAMILTON (*Strafford*, vol. ii. p. 194). Charles sent the Marquis of Hamilton to Scotland to suppress the Covenant. He dared not land. Being suspected of treason, he fled ; but having been restored to the Royal favour, he was made a leader of the King's troops. He was defeated by the Parliamentary army, fined 100,000*l.*, and executed.

HAMPDEN, JOHN (*Strafford*, vol. ii. p. 191). A gentleman of Buckinghamshire, quiet, courteous, and submissive, but with a correct judgment, an invincible spirit, and the most consummate address. In 1627 he was imprisoned for refusing to contribute towards the forced loan ; he resisted the payment of ship-money. He threw himself heartily into the work of the Long Parliament, and commanded a troop in the parliamentary army. He was a great patriot and defender of the rights of the people.

HANNAH MORE (*Bad Dreams, II. : Asolando*, vol. xvii. p. 22). A well-known philanthropist and writer of Bristol, who lived 1745-1833.

HANS OF HALBERSTADT (*Pietro of Abano: Dramatic Idyls*, vol. xv. p. 125). An ecclesiastic of Halberstadt in Germany, who was given to diabolical arts. He used to ride upon a devil in the shape of a black horse, and was credited with the ability to perform the most marvellous things, such as con-

juring up roses in winter. See Mr. Browning's poem *Transcendentalism*.

HASELRIG, SIR ARTHUR (*Strafford*, vol. ii. p. 273). One of the five Members of Parliament whom Charles tried to impeach. He introduced the Bill of Attainder in the Commons against Strafford.

HASTE-THREE-LUKE (*In a Gondola: Dramatic Romances*, vol. v. p. 75). Luca Giordano, a Neapolitan painter (1632-1705), was nicknamed *Luca-fa-presto* ('Luke work-fast') because his covetous father was for ever urging him to increased exertions by exclaiming 'Fa presto!'

HECATE (*Pippa Passes*, vol. iii. p. 49). A goddess of Hell. Offerings of eggs, fish, and onions were made to her.

HECUBA (*R. and B.*, vol. x. p. 146). Wife of Priam. According to Homer she bore to her husband nineteen children, most of whom she saw perish in the Trojan war.

HEINRICH (*Sord.*, vol. i. p. 195). Henry VI., who reigned from 1190-1197. He married Constance, daughter of the king of Naples and Sicily.

HELEN AND PARIS (*R. and B.*, vol. ix. p. 50). The war between the Greeks and Trojans was caused by Paris, the son of Priam, king of Troy, carrying off Helen, the wife of Menelaus.

HELIAS (*Arist. Apol.*, vol. xiii. p. 6). The heliasts were Athenian jurors. In the flourishing period of the democracy, they numbered six thousand.

HELIOS (*Arist. Apol.*, vol. xiii. p. 30). The Sun-god.

'HENETIAN HORSES' (*Artemis Prologizes: Men and Women*, vol. iv. p. 182). Of a district near Paphlagonia.

'HENRY OF EGNA,' 'SOFIA,' 'LADY OF THE ROCK,' &c. (*Sord.*, vol. i. p. 281). 'Sofia was the youngest daughter of

Eccelin, widow of Egna the "Lady of the Rock" or of the Trentine Pass.'—*W. M. Rossetti*.

HEPHAISTOS (*Agamemnon*, vol. xiii. p. 282). A festival with a game called torch-bearing or torch-race, probably common throughout Greece. It is variously described, but the main feature was that a lighted torch was carried from one point to another by a chain of runners, each of whom formed a successive link. The first, after running a certain distance, handed it to the second, the second handed it to the third, and so on till it reached the goal.

'HERACLEIAN HOUSE' (*Arist. Apol.*, vol. xiii. p. 25). The house of Hercules.

HERACLES (*Arist. Apol.*, vol. xiii. p. 24) = Hercules, who restored Alcestis to the upper world. The subject of a play by Euripides.

HERCULES AND OMPHALE (*R. and B.*, vol. x. p. 40). Hercules loved Omphale, queen of Lydia, and would sit by her side and spin with her women, allowing her to wear the lion's skin and bear the hero's club.

HERÉ (*Ixion : Jocoseria*, vol. xv. p. 201). Juno, wife of Jupiter.

HERMES (*Arist. Apol.*, vol. xiii. p. 31). Mercury.

'HERMES THE INFERNAL' (*Bal. Adv.*, vol. xi. p. 74). Mercury was the guide of the dead in Hades; hence the epithet 'infernal.'

'HERMIPPOS TO PELT PERIKLES' (*Arist. Apol.*, vol. xiii. p. 8). The poet Hermippos accused Aspasia, the mistress of Perikles, of impiety.

HERMIT-BEE (*Sord.*, vol. i. p. 279). A species of *Apidæ*. Some of this species are of solitary habits.

HERTRIPPA (*Pippa Passes*, vol. iii. p. 49). A character in Rabelais' *Gargantua and Pantagruel*.

HERVÉ RIEL (vol. xiv. p. 77). The reports of the French Admiralty have been examined, and the facts as given in the poem have been established. The war between Louis XIV. and William III. had for its object the restoration of James II. to the throne of England. The great naval battle of La Hogue was fought in 1692. There is a very curious coincidence of names, &c., in relation to the story of Hervé Riel in Rabelais' *Pantagruel*, lib. iv. cap. xxi., and a note thereto concerning a forerunner of Browning's hero, le Breton Hervé Primoquet.—*Browning Society's Papers*.

HESIONE (*R. and B.*, vol. x. p. 39). The daughter of Laomedon, king of Troy. She was exposed to a sea monster, which was killed by Hercules, and the maiden liberated, but Laomedon denied the hero his promised reward.

HESPERIAN BALL (*R. and B.*, vol. viii. p. 135). The golden apples of the Hesperides.

HETAIRAI (*Arist. Apol.*, vol. xiii. p. 50). Courtesans.

HILDEBRAND (*Bishop Blougram's Apology: Men and Women*, vol. iv. p. 251; *Sord.*, vol. i. p. 220). Pope Gregory VII., one of the most famous of the Popes (1073–1085), claimed the authority of the Papacy over sovereigns, and established the temporal power of the Popes.

'HILL-CAT' (*Sord.*, vol. i. p. 56). Ecelino da Romano III., tyrant of Padua, and nicknamed 'the Son of the Devil.'

HIPPARCHUS (*Pippa Passes*, vol. iii. p. 36). Tyrant of Athens and a generous patron of literature. He was assassinated for his crimes by a band of conspirators.

'HOCUS POCUS' (*R. and B.*, vol. x. p. 180). A juggler's trick. Turner, in his *History of the Anglo-Saxons*, derives it from Ochus Bochus, a magician of northern mythology. Tillotson says it is a corruption of *hoc est corpus* used in the Mass, and this is the sense required by the context.

HOGUE (*Hervé Riel*, vol. xiv. p. 77). 'The Cape of the Hogue (*Cap la Hougue*) must not be confounded with that of *la Hague*, from which it is distant some thirty miles, on the eastern side of the same peninsula. The naval battle referred to took place on the 19th of May, 1692 (O.S.), when the united fleets of the English and Dutch defeated and nearly destroyed the expedition prepared by Louis XIV. for a descent upon England with the design of restoring James II. to the throne.'—*Dr. Rolfe*.

HOHENSTAUFFEN (*Sord.*, vol. i. p. 59). A German dynasty which began with Conrad III. (1137-52). Of this illustrious family the Emperor Frederick II. was the most famous.

HOLLAND, THE EARL OF (*Strafford*, vol. ii. p. 205). This nobleman fought against the Parliament after having espoused its cause against the King. He was tried after the execution of Charles, and sent to the scaffold.

HOLLIS, LORD DENZIL (*Strafford*, vol. ii. p. 191). Strafford's brother-in-law. Burnet says, 'though in the Parliament he was one of the hottest men of the party, yet when that matter (the bill of attainder against Strafford) was before them he always withdrew.' He endeavoured to save Strafford, and Burnet adds, 'In this he had wrought on so many that he believed if the King's party had struck into it he might have saved him.'

HOLY-CROSS DAY (*Dramatic Romances*, vol. v. p. 167). Two festivals of the Cross are kept in the Catholic church. 'The Invention (Finding) of the Cross' is observed on May 3rd, and commemorates the successful search for the actual cross of Christ instituted by Helena, mother of Constantine, in 326. The other festival, that of the 'Exaltation of the Cross,' observed on September 14th, commemorates the miraculous apparition which Constantine saw in the year 317

as he was about to engage in battle with Maxentius. He saw in the daylight a luminous cross before him with the inscription 'Conquer by this.' The feast was afterwards kept with greater solemnity when Heraclius in 627 recovered the true cross which Chosroes, the Persian emperor, had carried away when he became master of Jerusalem (Addis, *Cath. Dict.*). A Papal bull issued in 1584 compelled the Jews of Rome to hear sermons at the church of St. Angelo in Pescheria close to the Ghetto.

'HOLY YEAR' (*R. and B.*, vol. viii. p. 142). The year of the Papal jubilee, which occurs at Rome every twenty-fifth year. The first jubilee was given in 1300 by Pope Boniface VIII. 'and for each hundredth year to come, not only a full and more ample, but rather a most full pardon of all sins to those who repented and confessed, and visited the churches of St. Peter and St. Paul thirty times if Romans, fifteen times if strangers' (Addis, *Cath. Dict.*) The recurrence of the jubilee was gradually reduced from a hundred years to twenty-five.

'HOMAGER TO THE EMPIRE' (*R. and B.*, vol. ix. p. 7), *i.e.* Guido held lands of the Emperor by declaring himself a feudal tenant, and in the presence of his lord acknowledging that he was his *man*, or vassal.

'HOME'S STILTS' (*Prince Hohenstiel &c.*, vol. xi. p. 125). D. D. Home, the medium, used to pretend to rise in the air and float about the room.

'HOOPOE TRIPLE-CREST' (*Arist. Apol.*, vol. xiii. p. 98). Tereus, a king of Thrace, having offered violence to his sister-in-law Philomela, was said to have been changed into a hoopoe.

'HORACE TO THE BOAT' (*Fifine at the Fair*, vol. xi. p. 294). Horace's Odes (bk. i. 3), where he wishes Virgil a good voyage, and inveighs against the impious boldness of mankind.

'HORSE WHOSE NECK GOD CLOTHED WITH THUNDER'
(*Two Poets of Croisic*, vol. xiv. p. 272). Job xxxix. 19:
'Hast thou given the horse strength? Hast thou clothed his
neck with thunder?'

HORTENSIVS (*R. and B.*, vol. ix. p. 246). Hortensius
Q., the celebrated Roman orator, was distinguished for
eloquence at the age of nineteen. He had a remarkable
memory, but his action was very affected. He wrote much
amorous poetry and historical matter, all of which is lost.

HOSPITALLERS (*Return of the Druses*, vol. iii. p. 183).
Knights of the Hospital of St. John of Jerusalem; Knights
of Rhodes; Knights of Malta. A celebrated and wealthy
order which grew up from a foundation of some merchants
of Amalfi, who endowed a convent at Jerusalem in the middle
of the eleventh century for the benefit of poor pilgrims to the
holy places at Jerusalem.

'HOWLING TO HIS GODS' (*La Saisiaz*, vol. xiv. p. 201).
(Byron's *Childe Harold*, canto iv. clxxx.).

'And send'st him, shivering in thy playful spray
And howling, to his gods, where haply lies
His petty hope in some near port or bay,
And dashest him again to earth; there let him lay' &c.

HUBERT, ST. (*Flight of the Duchess: Dramatic Romances*,
vol. v. p. 126). Before his conversion this saint was passion-
ately fond of hunting; he is accordingly the patron of
hunters.

HUDDUD (*A Pillar at Sebzevar: Ferishtah's Fancies*, vol.
xvi. p. 65). According to Eastern legend, the fabulous bird of
Solomon.

HUGUES (*Master Hugues of Saxe-Gotha: Dramatic
Lyrics*, vol. vi. p. 196). A purely imaginary composer.

'HUMAN WITH HIS DROPPINGS OF WARM TEARS'

(*Bal. Adv.*, vol. xi. p. 110). This is a quotation from Mrs. Browning's poem, the *Wine of Cyprus*.

'HUNDRED MERRY TALES' (*R. and B.*, vol. viii. p. 177). These are by Franco Sacchetti.

HUPSIPULE (*Arist. Apol.*, vol. xiii. p. 15). A queen of Lemnus in the time of the Argonauts. She saved her father when the women killed all the men.

HUSS, HUSSITES (*Fust and his Friends : Parleyings &c.*, vol. xvi. pp. 272-275). The Bohemian John Huss, rector of the University of Prague, was burnt for heresy at the Council of Constance. The Hussites were his followers who rose in arms in 1418 against the Government, and the consequent war lasted thirteen years. Their principal leaders were John Ziska and the blind Procopius, an ex-priest.

IACCHOS (*Arist. Apol.*, vol. xiii. p. 26). A surname of Bacchus.

ICONOCLAST (*Two Poets of Croisic*, vol. xiv. p. 263). The image-breaker.

IDALIAN (*Two Poets of Croisic*, vol. xiv. p. 259). Of Idalia, a mountain city in Cyprus sacred to Venus.

IDE (*Agamemnon*, vol. xiii. p. 282). Mount Ida

'IDLE CHEEK-BAND' (*Arist. Apol.*, vol. xiii. p. 30). Trumpeters wore a support for their cheeks when performing on their trumpets.

IDYLLIST, THE (*R. and B.*, vol. ix. p. 262). The Sicilian poet Theocritus.

'IDYLLIUM MOSCHI' (*R. and B.*, vol. x. p. 22). The title of the first Idyl of the Greek poet Moschus is 'Love a Runaway.'

IEÏOS PAIAN (*Agamemnon*, vol. xiii. p. 275). A name of Apollo. He was the healing deity (*παιάν*, the healing).

‘IKETIDES, THE HALT AND MAIMED’ (*Christmas-Eve*, vol. v. p. 253). An incomplete play of Æschylus, *The Suppliants*—halt and maimed, because only a portion of the work is extant.

ILION (*Agamemnon*, vol. xiii. p. 270). A citadel of Troy.

‘IMPERANTE AUGUSTO NATUS EST’ (*Asolando*, vol. xvii. p. 93). Mrs. Jameson (*Legends of the Madonna*, p. 197) says : ‘According to an ancient legend, the Emperor Augustus Cæsar repaired to the Sibyl Tiburtina, to inquire whether he should consent to allow himself to be worshipped with divine honours, which the Senate had decreed to him. The Sibyl, after some days of meditation, took the Emperor apart and showed him an altar ; and above the altar, in the opening heavens, and in a glory of light, he beheld a beautiful Virgin, holding an infant in her arms, and at the same time a voice was heard saying, “This is the altar of the Son of the living God !” Whereupon Augustus caused an altar to be erected on the Capitoline Hill with this inscription, ‘Ara Primogeniti Dei’ ; and on the same spot, in later times, was built the church called the “Ara Cœli,” well known, with its flight of one hundred and twenty-four marble steps, to all who have visited Rome. This particular prophecy of the Tiburtine Sibyl to Augustus rests on some very antique traditions, pagan as well as Christian. It is supposed to have suggested the “Pollio” of Virgil, which suggested the “Messiah” of Pope. It is mentioned by writers of the third and fourth centuries.’

‘INCENSE FROM A MAGE-KING’S TOMB’ (*Return of the Druses*, vol. iii. p. 194). It is said by the credulous that sweet odours have been known to issue from the tombs of magicians and that lamps have been discovered therein burning brightly.

‘INFALLIBLE NOSTRUM’ (*Paracelsus*, vol. ii. p. 85). All the mediæval doctors’ remedies were ‘infallible.’ The greater

the absurdity of the treatment, the more confidently did they declare that the cure was certain to be effected.

INGRES (*Dis Aliter Visum: Dramatis Personæ*, vol. vii. p. 87). Jean August Dominique Ingres (1780-1867).

INNOCENT XII., POPE (*R. and B.*, vol. viii. p. 13). Antonio Pignatelli filled the Papal throne from 1691 to 1700. He was a holy and self-abnegating man, who did much to reform the Church. He died on September 27, 1700.

'IN PARTIBUS, EPISCOPUS' (*Bishop Blougram's Apology: Men and Women*, vol. iv. p. 277). Before the time of Cardinal Wiseman the Roman Catholic hierarchy was not re-established in England. Instead therefore of consecrating bishops to sees with English names, they were consecrated to a see which formerly existed, but had been lost to Christendom through the spread of Mahometanism. Such were called Bishops 'in partibus infidelium.' As Christianity has again flourished in Mahometan lands, Leo XIII. has substituted the phrase 'titular bishop' for 'bishop in partibus infidelium.'

IOSTEPHANOS (*Arist. Apol.*, vol. xiii. p. 42) = 'violet-crowned,' a name for Athens.

IPHIGENEIA (*Agamemnon*, vol. xiii. p. 348) was the daughter of Agamemnon and Clytemnestra. That he might appease the anger of Diana, Agamemnon offered to sacrifice his daughter to the goddess.

'IPHIGENIA IN AULIS' (*Arist. Apol.*, vol. xiii. p. 16). The title of a tragedy by Euripides.

'IRIS MYSTIC-LETTERED' (*Pietro of Abano: Dramatic Idyls*, vol. xv. p. 121). 'There was an old superstition that if you look into the iris of a man's eye, you see the letters of his name, or the words telling his fate.'

'IRRITABILIS GENS' (*Two Poets of Croisic*, vol. xiv. p. 239).
XVII. P

Horace, Ep. ii. 2. 102 : 'Genus irritabile vatum.' The fretful tribe of poets.

'ISOCRATES, THAT FAMED PANEGYRIC OF' (*R. and B.*, vol. x. p. 63). A celebrated Athenian orator who amassed immense wealth by teaching eloquence. He was born B.C. 436. He delivered his famous panegyric B.C. 380 with the view of stirring up the Athenians to unite against the growing power of Asia. He did not survive the defeat of the Athenians at Cheronæa, but died in the ninety-ninth year of his age, about B.C. 338.

ITUS (*Agamemnon*, vol. xiii. p. 324). The son of Tereus, king of Thrace. His mother killed him when he was a child, and dished him up as meat for his father.

IVY (*Pheidippides : Dramatic Idyls*, vol. xv. p. 21). The ivy plant was sacred to Apollo, and the brows of Bacchus and the spear of the god were decked with it.

IXION (*Jocoseria*, vol. xv. p. 199). A king of the Lapithæ in Thessaly. Having been admitted by Jupiter to the table of the gods in Olympus, he endeavoured to seduce the affections of Juno. He was in consequence hurled by Jupiter to Erebus, where he was fastened by Mercury with brazen bands to an ever-revolving wheel of fire.

JANSENISTS (*R. and B.*, vol. viii. p. 13). Followers of Cornelius Jansen, born 1585. Although there is an enormous literature on the Jansenist controversies, it is not easy to say precisely what Jansenism is, or to decide it in general terms. It has been defined as 'a heresy which consisted in denying the freedom of the will and the possibility of resisting divine grace.' From another point of view it was 'a professed attempt to restore the ancient doctrine and discipline of the Church.' The Jansenists wished to remain in the Roman Catholic Church, and reform it from within, and teach Calvinism while remaining in its communion.—Addis, *Cath. Dict.*

'JANUS OF THE DOUBLE FACE' (*R. and B.*, vol. x. p. 276). The Roman deity was represented with two faces, and called Bifrons because he was acquainted with the past and the future ; or because he was taken for the sun, who opens the day at his rising, and shuts it at his setting.—Lemprière, *Class. Dict.*

JERBOA (*Saul : Dramatic Lyrics*, vol. vi. p. 102). The jumping hare (*Dipus Ægyptius*), a small rodent animal with very long hind legs and a long tail.

JEROME, ST. (*Old Pictures in Florence : Dramatic Lyrics*, vol. vi. p. 87). He spent four years in the Syrian desert wrestling with his own irregular thoughts and the powers of evil. He lived in the middle of the fourth century, and translated the Scriptures into Latin. His version is called the Vulgate.

JERONIMITES (*Fust and his Friends : Parleyings &c.*, vol. xvi. p. 274). Hermits of St. Jerome, a very austere order of the middle ages. The most important congregation was that of the 'Hermits of Spain' (disciples of B. Thomas of Sienna), founded about the middle of the fourteenth century.

JEWS AND THE NAME OF GOD (*R. and B.*, vol. ix. p. 94). The Jews do not pronounce the name of Jehovah, or Javeh, out of reverence, but substitute the word Adonai, Lord.

JOAB (*Strafford*, vol. ii. p. 199). When King David was dying he charged Solomon to put his enemy Joab to death, which was done.

JOCASTE or JOCASTA (*Arist. Apol.* vol. xiii. p. 9). The wife of Laius, king of Thebes, by whom she had a son Œdipus, whom she afterwards married, not knowing who he was. When she discovered the horrible fact she hanged herself in despair.

JOCHANAN HAKKADOSH (*Jocoseria*, vol. xv. p. 209). Rabbi Yehudah Hannasi, the reputed author of the *Mishnah*,

was born before the year A.D. 140. On account of his saintly life he was surnamed Rabbenu Hakkadosh. Jochanan means John.

JOHN OF BRIENNE (*Sord.* vol. i. p. 59). Crusader and titular King of Jerusalem. He became Emperor of the East. Yolande, his daughter, married Frederick II.

JOHN OF DOUAY (*Statue and the Bust: Dramatic Romances*, vol. v. p. 187). (1524-1608.) A celebrated sculptor of Italy, usually called Giovanni da Bologna.

JOHN IX. (*R. and B.*, vol. x. p. 69). Was Pope from 898-900. He caused great disturbances in Rome by his reassertion of the cause of Formosus.

JOPHON or IOPHON (*Arist. Apol.*, vol. xiii. p. 54; *Bal Adv.*, vol. xi. p. 16). The son of Sophocles, the tragic poet. He tried to prove that his father was an imbecile and unable to manage his affairs. Sophocles defended himself before his judges by repeating the tragedy of *Œdipus Coloneus*, which he had just completed.

JOVE ÆGIOCHUS (*R. and B.*, vol. x. p. 224). Jupiter was surnamed Ægiochus from the *ægis* which he bore.

JOVE AND THE TITANS (*Paracelsus*, vol. ii. p. 145). The defeat of the Titans, with whom the Giants are often confounded, incensed them against Jupiter, and they all conspired to dethrone him. They hurled immense rocks against him: those that fell in the sea became islands, those on the earth became mountains. With the aid of Hercules they were all defeated.

'JOVE'S FEATHERED FURY' (*Gerard de Lairesse: Parleyings &c.*, vol. xvi. p. 209). The vulture or eagle which Jupiter sent to devour the liver of Prometheus, who stole the heavenly fire.

JUNIUS (*Waring: Dramatic Romances*, vol. v. p. 86). The

famous pseudonym adopted by the author of a series of political letters, published from 1769 to 1772 in the *Public Advertiser*. The writer attacked all the public characters of the period who were connected with the Government, not sparing even royalty itself. Many eminent men were suspected of the authorship, but no one could be definitely discovered as the writer.

JUSTINIAN'S PANDECTS (*R. and B.*, vol. ix. p. 71). Justinian was Emperor of the East; he ascended the throne A.D. 527. He has immortalised his name by the code of laws which he employed the ablest lawyers to select, and which was called Justinian's Pandects or Digests.

JUVENAL (*Pacchiarotto*, vol. xiv. p. 12). The famous Roman poet who lashed with his satires the vices of the age in which he lived.

KALCHAS (*Agamemnon*, vol. xiii. p. 275). A soothsayer who accompanied the Greeks to Troy.

KALCHIS (*Agamemnon*, vol. xiii. p. 277). The chief city of Eubœa, founded by colonisers from Athens.

KALLIKRATIDAS (*Arist. Apol.*, vol. xiii. p. 102). The Spartan who routed the Athenian fleet under Conon. He was afterwards defeated and killed in a naval battle, B.C. 406.

KALLISTRATOS (*Arist. Apol.*, vol. xiii. p. 54). A comic actor of the time of Aristophanes.

KANT, EMMANUEL (*Prince Hohenstiel &c.*, vol. xi. p. 168). (1724-1804.) The celebrated author of the *Critique of Pure Reason*. Kant was the greatest philosopher of the eighteenth century, and was hailed by some as a second Messiah.

'KARNEIAN-MONTH' (*Bal. Adv.* vol. xi. p. 47) = August-September. At this season the Carnean festival was held in honour of Apollo Carneios, the protector of flocks.

KARSHISH (*An Epistle, &c. : Men and Women*, vol. iv.

p. 186). The scholar-physician, travelling in pursuit of medical learning, who writes to his master Abib concerning the curious case of Lazarus, who was raised from the dead.

KASSANDRA (*Agamemnon*, vol. xiii. p. 316). Daughter of Priam and Hecuba, who continually proclaimed the approaching doom of Troy, but no one believed her. She was assassinated by Clytemnestra.

'KAUNIAN PAINTER' (*Bal. Adv.*, vol. xi. p. 121). Protagenes, of Caunus in Caria, who flourished about 328 B.C. The description of the picture in the poem refers to Sir Frederic Leighton's work on the subject.

KEATS, JOHN (*Two Poets of Croisic*, vol. xiv. p. 210). (1795-1821.) The poet died at the age of twenty-five.

KERAMIKOS (*Bal. Adv.*, vol. xi. p. 6). The name of two places at Athens, one used as a market and for assemblies; the other was in the suburbs, and was devoted to the honour of the brave and noble Athenians who had fallen in the service of their country.

KIMON (*Arist. Apol.*, vol. xiii. p. 86). The son of Miltiades. He was a famous Athenian general, and was banished by the Council of State at the instigation of Pericles on an unjust charge of treason, but was ultimately recalled.

KING-BIRD (*Sord.*, vol. i. p. 277). It was fabled of the Phoenix that it travels in an egg of myrrh to Heliopolis to die.

'KING VICTOR AND KING CHARLES' (vol. iii. p. 81). Victor Amadeus II., Duke of Savoy, was born in 1666. He acquired Sardinia in 1720, with the title of king. In 1730 he abdicated in favour of his son Charles. In attempting to recover his throne he was taken and cast into prison, where he died in 1732.

KING WHO LOST THE RUBY, THE (*Sord.*, vol. i. p. 170). Polycrates of Samos, who was so fortunate and prosperous

that he was advised to relinquish some of his most valued possessions. He accordingly threw into the sea a beautiful seal, the most precious of all his jewels. He was greatly afflicted at its loss, but a few days after the jewel was found in the belly of a fish which was presented to him. Amasis, king of Egypt, who had persuaded him to make the sacrifice, hearing of this, broke off his alliance with him, as he felt sure that sooner or later his good fortune would fail him. He was put to death B.C. 522 by Oroetes, satrap of Sardis, who, envious of the constant prosperity of Polycrates, determined to end it.

‘KIRKUP, MY’ (*Pacchiarotto*, vol. xiv. p. 5). Baron Kirkup, who received that title from the King of Italy for his services to literature. He was on friendly terms with the poet at Florence. The portrait of Dante in the Bargello was discovered by Baron Kirkup.

KLEON (*Arist. Apol.*, vol. xiii. p. 19), the Athenian demagogue, was a tanner, who was afterwards distinguished as a general. He was a great enemy of Aristophanes.

KLEONUMOS (*Arist. Apol.*, vol. xiii. p. 42). An Athenian attacked by Aristophanes as a pestilent demagogue.

KLEOPHON (*Arist. Apol.*, vol. xiii. p. 21). An Athenian demagogue of obscure origin.

KLUTAIMNESTRA (*Agamemnon*, vol. xiii. p. 272 ; *Arist. Apol.*, vol. xiii. p. 9). The wife of Agamemnon, King of Argos. She formed an adulterous connection with Ægisthus while Agamemnon was absent at the Trojan war, and when he returned home she murdered him as he came out of the bath. Cassandra, whom Agamemnon had brought from Troy, also shared his fate.

‘KNOW THYSELF’ (*R. and B.*, vol. x. p. 131). A saying attributed to various authors, amongst others to Socrates, Cleobulus, and Pythagoras. It was written over the Temple

at Delphi, and according to Juvenal was therefore of divine origin.

‘KOKUTOS’ STREAM’ (*Bal. Adv.*, vol. xi. p. 48). According to the poets, one of the rivers of hell. The real river Cocytus, in Epirus, had unwholesome water, and was near Acheron, hence the connection with the lower world.

‘KOMOS-CRY’ (*Arist. Apol.*, vol. xiii. p. 26). A noise of merrymaking after supper.

KONNOS (*Arist. Apol.*, vol. xiii. p. 140). Ameipsias, a comic poet of Athens, was ridiculed by Aristophanes for the insipidity of his verses, but the judges awarded Ameipsias the prize for his play called *Konnos*, which beat that of *The Clouds* of Aristophanes in their opinion.

‘KOPAIC EEL’ (*Arist. Apol.*, vol. xiii. p. 16). Lake Copais, in Boeotia, was anciently, and is still, famous for its eels.

‘KORDAX STEP’ (*Arist. Apol.*, vol. xiii. p. 7). The dance of the comic chorus which was of the most indecent description. It was only tolerated at festivals of Bacchus when everyone was expected to be intoxicated. Aristophanes, who was not punctilious on such matters, prided himself for omitting the Cordax in *The Clouds*.

KORE (*Arist. Apol.* vol. xiii. p. 4) = Proserpine, the daughter of Ceres.

KOTTABOS (*Arist. Apol.*, vol. xiii. p. 87). A social game introduced into Greece from Sicily. It became one of the most favourite amusements of young people after meals. There were several ways of playing it. Originally it consisted in one of the company throwing wine at a certain distance into a metal basin without spilling any of it, and while doing so thinking of the name of his mistress. The lover drew his conclusions respecting the sentiments of his lady love according to the sound produced when the wine struck the basin.

KRATEROS (*Arist. Apol.*, vol. xiii p. 18). A literary and brave general of Alexander the Great. He wrote the life of Alexander, who always placed the greatest confidence in him.

KRATINOS (*Arist. Apol.*, vol. xiii. p. 8). A comic poet of Athens. He was a severe satirist much addicted to wine. He died B.C. 422.

Κ. τ. λ. (*Pacchiarotto*, vol. xiv. p. 16). Καὶ τὰ λειπόμενα, the initial letters of which words are *kappa*, *tau*, *lambda*. The sentence means 'and so forth,' and is often used in learned books.

KUKNOS (*Bal. Adv.*, vol. xi. p. 53). Cycnus, the son of Mars and Pelopia.

KUPRIS (*Bal. Adv.*, vol. xi. p. 83). Venus, the goddess of Cyprus.

KUTHEREIA (*Arist. Apol.*, vol. xiii. p. 93). A surname of Venus.

LABDANUM (*Paracelsus*, vol. ii. p. 119). A fragrant gum exuding from the plants *Cystus creticus* and *Cystus ladani-ferus*.

LABORATORY, THE (*Dramatic Lyrics*, vol. vi. p. 30). When chemical analysis was unknown or imperfectly understood, professional poisoning was exceedingly common. Tofana and others combined poisoning with cookery. She was the greatest of all the seventeenth century poisoners, and is said to have poisoned six hundred persons, including Popes Pius III. and Clement XIV. Arsenic in solution is supposed to have been chiefly employed.

LAIS (*Arist. Apol.*, vol. xiii. p. 17). A courtesan of Corinth, who ridiculed the austerity of the philosophers. She was the mistress of Alcibiades, and was assassinated in the temple of Venus, B.C. 340.

LAMACHOS (*Arist. Apol.*, vol. xiii. p. 60). A son of Xenophanes. He displayed great courage before Syracuse (B.C. 414), where he was killed. Aristophanes satirised him in *The Acharnians*.

'LAMIA-SHAPE' (*Arist. Apol.*, vol. xiii. p. 137). The Lamiae were African monsters with the face and breast of a woman and the rest of the body like a serpent. They allured strangers in order to devour them. They were also called Lemures.

'LAMP, THE RUDE BROWN' (*R. and B.*, vol. x. p. 265). Great numbers of terra-cotta lamps have been found in the catacombs at Rome, which were used by the early Christians in their subterranean retreat. Many of them have the name and cross of Christ or the monogram X or P . Little vases and *ampullæ* which have contained blood of the martyrs have often been found in the tombs near the head of the deceased. —Northcote and Brownlow, *Roma Sotteranea*.

LAOCOÖN (*Prince Hohenstiel &c.*, vol. xi. p. 172). Priest of Apollo. While offering sacrifice to Neptune two enormous serpents issued from the sea and attacked Laocoön's two sons, who stood next to the altar. The father attempted to defend his sons, but the serpents enclosed him in their coils and crushed him to death. The famous group of statuary representing this tragedy is in the Vatican Museum. It was discovered in 1506 in the ruins of the palace of Titus.

LAPACCIA (*Fra Lippo Lippi: Men and Women*, vol. iv. p. 208). Mona Lapaccia, the aunt of Lippo, who brought him up till he was eight years old, when she took him to the Carmelites, being no longer able to support him.

LA ROQUE (*Two Poets of Croisic*, vol. xiv. p. 241). The editor of the Paris *Mercury*, who fell into the trap Maillard set to get his verses published.

LA SAISIAZ (vol. xiv. p. 153). The name of a villa amongst the mountains near Geneva, which in the Savoyard dialect means 'The Sun.'

LATERAN (*Pietro of Abano: Dramatic Idyls*, vol. xv. p. 140). The Church of St. John Lateran at Rome is the chief or Cathedral Church of Rome. It is pre-eminent even over St. Peter's, and bears the inscription over the entrance: 'Omnium urbis et orbis ecclesiarum mater et caput' ('The mother and head of all the churches of the city and the world').

LAUD (*Strafford*, vol. ii. pp. 202, 210, &c.). Archbishop Laud was hated by the Puritans because he endeavoured to assimilate the doctrines and practices of the Church of England to those of Rome. He was charged by the Long Parliament with high treason and executed.

LEAGUE AND COVENANT (*Strafford*, vol. ii. p. 195). In 1638 the Scottish Parliament made a solemn agreement, called the National Covenant, for the preservation of the reformed religion in the Church of Scotland and for the extirpation of popery and prelacy. As the Solemn League and Covenant, it was renewed in 1643. Those who subscribed and defended it were called Covenanters.

LENAIA (*Arist. Apol.*, vol. xiii. p. 11). A festival of Bacchus with poetical contentions, &c.

LEOGORAS (*Arist. Apol.*, vol. xiii. p. 17). An Athenian debauchee.

LEONARD (*Andrea del Sarto: Men and Women*, vol. iv. p. 231). Leonardo da Vinci (1452-1519), Italian artist, scientist, and man of letters, who, in fact, excelled in almost every noble attainment and pursuit.

LERNAIAN SNAKE (*Arist. Apol.*, vol. xiii. p. 167). Hercules slew the hydra of Lerna, and then drained the marsh in which it had lived.

LIECHTENFELS (*Paracelsus*, vol. ii. p. 114). The Canon who refused to pay Paracelsus the stipulated fee after he had saved the ecclesiastic's life.

LILITH (*Adam, Lilith and Eve : Jocoseria*, vol. xv. p. 197). 'The Talmudists say that Adam had a wife called Lillis before he married Eve, and of her he begot nothing but devils.'

L'INGEGNO (*Red Cotton N. C. C.*, vol. xii. p. 91). A name given to the painter Andrea Luigi d'Assisi. He was called 'L'Ingegno' on account of the versatility of his talents.

LINOS (*Agamemnon*, vol. xiii. p. 274). A son of Apollo and Terpsichore who instructed Orpheus and Hercules. He was killed by the latter by a blow with the lyre because Linus ridiculed him.

'LION'S MOUTH' (*R. and B.*, vol. ix. p. 184). The Via di Bocca di Leone is the name of a street in Rome.

'LIPPINO, THE WRONGED' (*Old Pictures in Florence : Dramatic Lyrics*, vol. vi. p. 87). This was Filippo Lippi, or Filippino, or Lippino (1460-1505). A Florentine painter, the son of Fra Lippo Lippi. The expression 'wronged' is used because some of his pictures were attributed to other artists.

'LITTLE-EASE' (*Charles Avison : Parleyings &c.*, vol. xvi. p. 238). A name for a cell made so small that a prisoner could not lie down or stand up.

'LITTLE FLACCUS' (*Imperante Augusto Natus Est : Asolando*, vol. xvii. p. 93). Horace the poet, whose name was Horatius C. Flaccus.

'LITTLE-IN-THE-FIELDS' (*Arist. Apol.*, vol. xiii. p. 39). Village feasts of Bacchus.

LOCUSTA (*R. and B.*, vol. ix. p. 33). A woman in the pay of Nero. She was skilled in the use of poisonous herbs, and was employed to poison Claudius and Britannicus. Having tried to poison Nero, she was executed.

LOGEION (*Arist. Apol.*, vol. xiii. p. 135). 'The speaking-place,' the stage on which the actors perform.

'LOMBARD AGILULPH' (*Sord.*, vol. i. p. 237). King of Lombardy, A.D. 590-615.

LOMBARD LEAGUE (*Sord.*, vol. i. p. 55). The great alliance of Lombard cities began in 1164; it consisted of Milan, Venice, Pavia, Modena, &c. and was formed to restrain the power of the German emperors. They defeated Frederick Barbarossa at Legnano, and in 1183 compelled him to sign the peace of Constance. In 1226 another league was formed against Frederick II., when the Lombardians were again successful.

'LONG WALLS, THE' (*Fifine at the Fair*, vol. xi. p. 295). At Athens, which was connected with the Peiræus, its chief harbour, by the long walls of Themistocles, who planned the fortifications.

LORENZO, BROTHER (*Fra Lippo Lippi: Men and Women*, vol. iv. p. 214; *Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 87). Don Lorenzo Monaco, the monk, a celebrated Florentine painter, of the order of the Camaldolese. He was a man of saintly life.

LOUDON (*Strafford*, vol. ii. p. 197). A Scottish nobleman and Covenanter. He was sent to the Tower for soliciting help from the King of France.

'LOUIS LIKED TO SEE,' &c. (*Fifine at the Fair*, vol. xi. p. 232). In the *Historical Memoirs* of Philip de Comines are many curious incidents and accounts of the royal vagaries connected with the last illness of Louis XI.

LOURDES AND LA SALETTE (*Red Cotton N. C. C.*, vol. xii. p. 23). Famous pilgrimage places in France.

LOXIAN (*Sord.*, vol. i. p. 75). A surname of Apollo.

LOXIAS (*Agamemnon*, vol. xiii. p. 319). A surname of Apollo.

LOYOLA (*R. and B.*, vol. x. p. 140). St. Ignatius Loyola, who founded the Order of the Jesuits, was born in 1491 of a noble family in Biscay. He died in 1556.

LUCIUS AND ANTONINE (*Sord.* vol. i. p. 74). 'Mad Lucius' was Verus Lucius Ceionius Commodus, who has been greatly censured for his debauchery. 'Sage Antonine' was Marcus Aurelius Antoninus, the philosopher. During their joint reign, Lucius Verus was in command of the Roman forces in the East and engaged in a war with Parthia. Seleucia was sacked by his generals, and he was himself present in the neighbourhood of Babylon during the winters of A.D. 163-5.

LUCIUS JUNIUS [BRUTUS] (*Pippa Passes*, vol. iii. p. 51), whose example animated the Romans to rise against the tyranny of Tarquin.

LUCIUS VARIUS RUFUS (*Imperante Augusto Natus Est: Asolando*, vol. xvii. p. 93). A tragic poet who was the friend of Horace and Virgil.

'LUCOMONS, THE KINGCRAFT OF THE' (*Easter-Day*, vol. v. p. 280). 'The Lucomons were the heads of ancient Etruscan families, and combining both priest and patriarch. The kings were drawn from them.'—*Dr. Furnivall*.

LUCREZIA (*Andrea del Sarto: Men and Women*, vol. iv. p. 221) del Fede was the widow of a hatter named Carlo Recanati. Andrea married her on December 26, 1512. She was a very handsome woman, and regularly sat to her husband for his Madonnas and other pictures. She survived her husband forty years.

LUCREZIA DI BORGIA (*R. and B.*, vol. x. p. 235) was married three times, Alfonso, Duke of Ferrara, being her

last husband. Many persons were put to death through her influence.

LUITPRAND (*R. and B.*, vol. x. p. 69). A celebrated Italian historian. Having fallen into disgrace with Berenger, King of Italy, he took refuge at the Court of Otho I. of Germany.

LUKEION APOLLON (*Agamemnon*, vol. xiii. p. 332). One of the many names of Apollo was Lyceus.

LUKOS, KING (*Arist. Apol.*, vol. xiii. p. 25). A Theban exile who offered violence to Megara in the absence of her husband.

LUPINE-SEED (*Pippa Passes*, vol. iii. p. 49). The seed of a herb used in Southern Europe as food and medicine. Its roots penetrate some depth into the soil.

LURIA (vol. vi. p. 209). Wars between different Italian cities were frequent in the middle ages. The first conflict was waged in 1003, when Pisa and Lucca contended for the mastery. Pisa greatly developed her military importance in the eleventh century. The first quarrel with Florence broke out in 1222.

'LUSISTRATE' (*Arist. Apol.*, vol. xiii. p. 19). The title of a play by Aristophanes, in which peace at any price was demanded.

LUTHER (*Paracelsus*, vol. ii. p. 81). As Luther led the revolt against authority in religion, so Paracelsus rebelled against authority in science. He was therefore called 'Luther alter.'

LYCAON ('*sed Lycaon in lupum*,' *R. and B.*, vol. x. p. 229). A cruel king of Arcadia named Lycaon offered human sacrifices on the altar of Pan. He was changed by Jupiter into a wolf.

LYDA (*Gerard de Lairesse: Parleyings &c.*, vol. xvi.

p. 213). A nymph beloved by Pan, but who disdained his uncouth pathos.

'LYDIAN KING' (*Sord.* vol. i. p. 217). Cræsus, who interpreted an ambiguous answer of the oracle in his own favour, and was destroyed for following the advice which he imagined had been given to him.

'LYRIC SHELL' (*Arist. Apol.*, vol. xiii. p. 36). The Greek 'lyra was also called *χέλυσ*, or *χελώνη*, and in Latin *testudo*, because it was made of a tortoise-shell.'

MACCHIAVELLI (*Two Poets of Croisic*, vol. xiv. p. 265). Niccolo Macchiavelli, of Florence, set forth a crooked perfidious policy of expediency and chicanery in his *Del Principe*.

MÆCENAS (*Imperante Augusto Natus Est: Asolando*, vol. xvii. p. 94) was descended from the ancient kings of Etruria. He is celebrated as the munificent patron of men of letters. Virgil and Horace owed many favours to him, and both poets dedicated works to him.

MAILLARD, PAUL DESFORGES (*Two Poets of Croisic*, vol. xiv. p. 236), one of the poets of Le Croisic, was born in 1699. He was a member of the Academies of Rochelle, Caen, and Nancy. Having sent a poem to the French Academy, in competition for a prize, on the art of navigation, he failed to win the reward, and in consequence became indignant with his judges. He sent his poems to La Roque, the editor of the Paris *Mercury*, but they were 'declined with thanks.' Desforges was not satisfied with a polite rejection, but insisted on the publication of his work, and accused La Roque of lacking courage to print what the Academy had rejected. La Roque threw the poems on the fire. The disappointed poet now resorted to a strange trick. He sent his inferior verses to La Roque, under the name of Mlle. Malcrais de la Vigne. The editor fell into the trap, read the lady's supposed poems with delight, and not only

published them, but thanked and fell in love with her. Malcraïs captivated all Paris with her verses. Voltaire and Destouches vied with each other who should say the most in praise of them, Voltaire writing of her, 'Thou whose brilliant voice has resounded upon our banks.' At last Desforges thought proper to disclose himself. He put his admirers to shame and confusion, but he made himself ridiculous in the process. Desforges has not achieved any lasting fame. Piron made the incidents of Desforges' curious artifice the subject of his comedy *Métromanie*.—*Biographie Universelle*.

MAKARIA (*Arist. Apol.*, vol. xiii. p. 8). A daughter of Hercules and Deïaneira; a character in the *Heraclidæ* of Euripides. She devoted herself to death in order to enable the Athenians to win a victory.

MAKISTOS (*Agamemnon*, vol. xiii. p. 283; *La Saisiaz*, vol. xiv. p. 201). A city of Triphylia. It had a watch-tower on a neighbouring eminence from which the beacon lights flashed the news of the fall of Troy to Greece.

MALAMOCCO (*Pippa Passes*, vol. iii. p. 32). The port of Malamocco. The main entrance to the lagoons from the sea.

MALCRAIS (*Two Poets of Croisic*, vol. xiv. p. 248). The name adopted by Maillard when he sent his verses to the Paris *Mercury*.

MALLET. 'The three little taps o' the silver mallet' (*R. and B.*, vol. x. p. 145). On the occasion of the death of the Pope the *camerlengo*, or chamberlain, must give three taps with a silver mallet on the Pope's forehead while he calls him by name.

MALPICHİ = Malpighi (*R. and B.*, vol. ix. p. 184). A great physician of Bologna (1628-1694). He was the founder of microscopic anatomy. He removed to Rome to become physician to Innocent XII.

MALTRAVERSI (*Sord.*, vol. i. p. 103). A name of a faction at Bologna.

MANDRAKE (*Sord.*, vol. i. p. 220). The plant Mandragora. It has a bifurcated root, and is supposed to resemble a man. It was anciently supposed to have animal life and to cry out when pulled out of the ground.

MANICHEE (*Soliloquy of Spanish Cloister: Dramatic Lyrics*, vol. vi. p. 28). A follower of Manes who tried to combine Persian philosophy with Christianity. He taught the Zoroastrian doctrine of the two principles—*light* the author of all good, and *darkness* the author of all evil.

MANNAIA (*R. and B.*, vol. viii. p. 54 ; vol. x. p. 156). An axe for decapitating criminals.

'MANTUAN, THE' (*R. and B.*, vol. x. p. 12). Virgil, the poet, born at Andes, a village near Mantua.

'MANTUAN ALBERT' (*Sord.*, vol. i. p. 222). Alberti (Leon Battista), born about 1404 in Florence, was a celebrated mathematician, poet, painter, and sculptor. He was invited to Mantua by the duke of that town, and built many public edifices, among them the Church of St. Andrew.

MARATTA (*R. and B.*, vol. viii. p. 122). Carlo Maratta (born 1625), a celebrated Roman painter. He was named 'Carlo delle Madonne,' on account of the great number of his pictures of the Madonna.

MAREOTIC, of Mareotis (*Sord.*, vol. i. p. 216). Lake Mareotis, in Egypt. The country round was very famous for its wine.

MARGHERITONE OF AREZZO (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 88), painter, sculptor, and architect (1236-1313), was the first who in painting on wood covered the surface with canvas.

MARGITES (*Development: Asolando*, vol. xvii. p. 105).

'A man against whom, as some suppose, Homer wrote a poem to ridicule his superficial knowledge and to expose his affectation.'—Lemprière, *Class. Dict.*

'MARINESQUE ADONIAD' (*R. and B.*, vol. ix. p. 96). Giovanni Marini wrote a poem called *Adonis* at the beginning of the seventeenth century.

MARO (*R. and B.*, vol. x. p. 54). Virgil. Virgilius Maro.

MARTIN'S SUMMER, ST. (vol. xiv. p. 71). From October 9 to November 11. It is also called Martinmas, and Martilmas. The feast of St. Martin is on November 11.

'MARVELLOUS MODENESE, THE' (*Bishop Blougram's Apology: Men and Women*, vol. iv. p. 242). The painter Correggio was born in the territory of Modena, Italy.

'MASSIC JARS DUG UP AT BAIÆ' (*Sord.*, vol. i. p. 103). Mount Massicus, of Campania, was famous for its wine. It is now called Monte Marisco, and still preserves its ancient reputation. Baiæ, near Naples, was a famous sea-side resort of Roman senators, and the ruins of its magnificent buildings testify to its ancient grandeur.

MATILDA (*Sord.*, vol. i. p. 195). Countess of Tuscany (1046–1115), called 'The Great Countess,' was one of the most famous characters of her age. Absolute ruler of the most powerful state in Italy, she defended Hildebrand, and adhered to the Pope against all enemies. During her lifetime she transferred the greater part of her possessions by deed of gift to the Papacy; and that deed was the foundation of Papal claims to many lands in Italy throughout the following centuries. She owned the Castle of Canossa, where the Pope took refuge from Henry IV., who had married Adelaide's daughter; and it was to Canossa that that Emperor was obliged to resort when later he sought the Pope's forgiveness, and when he was left standing barefoot in the snow awaiting the Pope's pleasure. Matilda conveyed her estates

to the Pope in 1102, was made sovereign of all Italy in 1110, and died 1115.—*Biographie Universelle*.

MAURITANIA (*Sord.*, vol. i. p. 216). Now the kingdoms of Fez and Morocco, in the western part of Africa. The land of the Moors, celebrated for the citrus wood, tables of which fetched fabulous prices in Ancient Rome.

MAXWELL, Usher of the Black Rod (*Strafford*, vol. ii. p. 258). He received Strafford as his prisoner after his impeachment, and demanded of him his sword.

‘MAY AND DEATH’ (*Dramatis Personæ*, vol. vii. p. 165). The plant referred to in the fourth stanza, with a streak of Spring’s blood in its leaves, is the *Polygonum Persicaria*, or Spotted Persicaria. An old legend has it that the plant grew beneath Christ’s cross, and that the dark spot on every leaf is due to the drops of our Lord’s blood which fell on them at the crucifixion.—Friend’s *Flowers and Flower Lore*.

MEGARA (*Arist. Apol.*, vol. xiii. p. 43). Megaris was situated between Phocis and Attica. Its capital city was Megara, situated midway between Corinth and Athens.

‘MENDESIAN WINE’ (*Arist. Apol.*, vol. xiii. p. 17). Mendes was a city of Egypt on one of the mouths of the Nile.

MENELAOS (*Agamemnon*, vol. xiii. p. 270). The brother of Agamemnon. He was king of Sparta.

MENHIR (*Two Poets of Croisic*, vol. xiv. pp. 214, 215). A Druid monument. A monolith, or prehistoric stone structure, the best example of which is at Carnac, in Brittany. There are some 800 of them in this part of France. The word ‘menhir’ is derived from *maen*, stone, and *hir*, long.

MERMAID, THE (*At the Mermaid*, vol. xiv. p. 31). The name of a celebrated tavern in Cheapside, the favourite resort of the Elizabethan dramatists and poets.

MESSAPIOS (*Agamemnon*, vol. xiii. p. 283). A mountain of Bœotia.

METTERNICH (*The Italian in England: Dramatic Romances*, vol. v. p. 48). Prince Metternich, the great Austrian diplomatist, was the enemy of Italian independence.

'MILESIAN SMART-PLACE' (*Arist. Apol.*, vol. xiii. p. 10). The capture of Miletus is referred to.

MILTIADES AND MARATHON (*Pheidippides: Dramatic Idyls*, vol. xv. pp. 23, 24). The Athenian forces at the battle of Marathon were commanded by Miltiades. 'Marathon day' preserved the liberties of Greece, and perhaps of Europe, from the dominion of Persia. The victory was gained in the month of September B.C. 490 (see the poem *Echetlos*). After the victory of Marathon, Miltiades fell into disgrace and was sentenced to a heavy fine, which he was unable to pay, and he died in debt and dishonour.

MIRAMOLINE (*Sord.*, vol. i. p. 85). The title of a Mohammedan sovereign; a corruption of the Arabic words *Emir al maromenim*, prince of the faithful. St. Francis of Assisi set out for Morocco in 1214 to endeavour to establish his order there, but nearly perished by shipwreck on the way.

MISHNAH (*Jochanan Hakkadosh: Jocoseria*, vol. xv. p. 209). Lit. a repetition, doubling, or explanation (of the Divine law). A collection or digest of traditions and explanations of the Jewish scriptures forming the text of the Talmud. It was pretended that Moses on Mount Sinai received many other laws than the Decalogue, and that he taught these to the seventy elders. Jehudah the rabbi collected these floating traditions. The Mishna was written at Tiberias in the second century of our era.

MIZRAIM (*Jochanan Hakkadosh: Jocoseria*, vol. xv. p. 243) = Egypt.

MNESILOCHOS (*Arist. Apol.*, vol. xiii. p. 27). A comic poet ; a character in the *Thesmophoriazousai*.

MOCK-SUN (*Two Poets of Croisic*, vol. xiv. p. 224). Parhelion or meteor in the form of a bright light near the sun, sometimes rainbow-tinged. A common phenomenon in the Polar regions.

MOLAY, DU (*Heretic's Tragedy: Dramatic Romances*, vol. v. p. 161). The military order of the Templars was founded early in the twelfth century by nine French knights, soon after the Christian kingdom of Jerusalem was established. The order was sworn to do battle for the defence and maintenance of the oasis of Christianity which had been established in the midst of Mahometan misbelief. In process of time the order became powerful and exceedingly wealthy. After the loss of Jerusalem (1187) and the fall of Acre in 1291, the order established itself in Cyprus, hoping that the Christian powers would help it to regain its footing in the Holy Land. The Templars became luxurious and indolent, and did nothing to justify their continued existence as a body of military knights. Philip the Fair cast greedy eyes on their wealth. Evil men, anxious to aid the king to seize the property of the Templars, made the most horrible charges against them. They were accused of sorcery, idolatry, foul and unnatural lusts, of denying Christ, and of spitting on the Cross at their initiation. The king caused all the Templars in his dominion to be arrested and thrown into prison on the same day. They were put to the most fearful tortures, and under their influence they confessed the worst of the charges brought against them, which in every case, however, they retracted when free to do so. Pope Clement V. did as much as he dared to assist them, but he was weak and irresolute, and the sovereigns of Europe were too strong for him. Many of the knights died under torture ; about a hundred were burned at the stake in France. Du Molay, the Grand Master,

after a long imprisonment, and under the pressure of torture, admitted the truth of some of the charges, and was burned at the stake in Paris in 1314, having retracted all his previous admissions. The order was dissolved in France, and the king seized all its wealth. In Spain, Portugal, and Germany, the knights were all acquitted.

MOLINISTS (*R. and B.*, vol. viii. p. 13). Followers of Michael Molinos, who endeavoured to introduce Calvinism into the Catholic Church.

‘MOLINOS’ DOCTRINE’ (*R. and B.*, vol. viii. p. 63). Two parties in the Catholic Church have borne the name of Molinists. Mr. Browning refers to the teaching of Michael de Molinos the Mystic. He was a Spanish priest resident in Rome, a man of singular piety and devout life, who was born at Saragossa in 1627. He is celebrated in Church history as the founder of ‘Quietism,’ a system, or rather tendency, ‘to make perfection here on earth consist in a state of uninterrupted contemplation, during which the soul remains quiet or passive under the influence of God’s spirit, without making the ordinary acts of faith, hope, love, &c., without desiring heaven or fearing hell.’ He published his *Spiritual Guide* in Rome. In 1685 the Inquisition censured sixty-eight propositions of Molinos, and condemned the author to perpetual imprisonment, in which he died, having recanted his errors in 1696. It was the French ambassador and his friends who were the chief agents in the prosecution of Molinos, and though he had a great number of friends, and the Pope himself was favourable to him, the agent of the French king was successful in silencing him. Mosheim says it is obvious that his system included most of the faults which are justly chargeable upon the Mystics; and that it was well suited to the disposition of those who obtrude upon others, as divine and oracular communications, the suggestions of their own heated imaginations, uncontrolled by reason and judgment.—*Ecccl. Hist.* Cent. XVII.

'MOLY, TRUE' (*Pietro of Abano : Dramatic Idyls*, vol. xv. p. 121). A fabulous herb of secret power, having a black root and white blossoms, said by Homer to have been given by Mercury to Ulysses, as a counter-charm against the spells of Circe.

MOMOS (*Arist. Apol.*, vol. xiii. p. 8). The god of pleasantries. He ridiculed all the actions of the gods, and blamed Vulcan because he formed man out of clay and neglected to put a window in the breast, so that his thoughts might be detected. Momos had at last to be expelled from heaven.

'MONSTR'-INFORM'-INGENS-HORREND-OUS' (*Waring : Dramatic Romances*, vol. v. p. 80). Virgil's *Æn.* iii. 657 : 'Monstrum horrendum, informe, ingens, cui lumen ademptum.' A horrid monster, misshapen, huge, from whom sight has been taken away.

MONTELUONGO (*Sord.*, vol. i. p. 174). Gregorio di Montelongo, pontifical legate for Gregory IX., and one of the chiefs of the Gueft party in the time of the Emperor Frederick II.

MONTFORT (*Sord.*, vol. i. p. 115). The father of Simon de Montfort, who fought against the Albigenses.

'MOONFERN AND TRIFOLY' (*Sord.*, vol. i. p. 132). *Rumex lunaria* is moonfern. Trifoly is the trefoil or Herb Trinity which St. Patrick used in explaining the mystery of the Trinity ; both plants were supposed to have magical and healing properties.

'MOONSTRUCK MORTAL' (*One Word More : Men and Women*, vol. iv. p. 304). Endymion. Diana saw him naked as he slept on Mount Latmus, and was so struck with his beauty that she came down from heaven every night to enjoy his company.

MORELLO (*Andrea del Sarto : Men and Women*, vol. iv. p. 229 ; *Old Pictures in Florence : Dramatic Lyrics*, vol. vi. p. 89). A mountain near Florence.

MORGUE (*Apparent Failure : Dramatis Personæ*, vol. vii. p. 246). A place in Paris, and many other towns of France where bodies of persons found dead are exposed.

MORUCHEIDES (*Arist. Apol.*, vol. xiii. p. 44, 140). An archon of Athens, in whose time it was forbidden to ridicule anyone on the stage by name.

‘MOSES TO MOSES, FROM’ (*Jochanan Hakkadosh : Joco-seria*, vol. xv. p. 254), *i.e.* from Moses of the Bible to Moses Maimonides. The meaning of the second Hebrew phrase in the Note to the poem.

MOUNUCHIA (*Arist. Apol.*, vol. xiii. p. 16). A port of Attica between the Piræus and the promontory of Sunium.

MOUTH-OF-TRUTH (*R. and B.*, vol. x. p. 156). Bocca della Verità—a name sometimes given to Sta. Maria in Cosmedin, in the ancient portion of Rome. So called from the mouth of a fountain to the left in the portico into which, according to an old belief, the ancient Romans thrust their right hands when taking an oath.—Baedeker's *Rome*.

MULLOS and EUETES (*Arist. Apol.*, vol. xiii. p. 43). Comic poets of Athens.

MÜNZER, THOMAS (1490–1525) (*Paracelsus*, vol. ii. p. 107). The German Anabaptist who maintained that Christ was not God, that righteousness is of works, that there is no such thing as original sin, that infants ought not to be baptised, that all men are of one rank, and that civil magistrates are anti-scriptural. Münzer and other fanatics excited a rebellion in Germany amongst the lower orders in 1525 which was quelled with bloodshed.

MUSHTARI (*Cherries : Ferishtah's Fancies*, vol. xvi. p. 57). The Persian name of the planet Jupiter.

‘NAPLES’ LIQUEFACTION’ (*Bp. Blougram's Apology : Men and Women*, vol. iv. p. 267). The miraculous liquefaction of the blood of St. Januarius at Naples. The miracle is

publicly performed on the feast of the saint, September 19th. It consists in this : that when the dried up, congealed blood in the phial, which is ordinarily hard and solid and in several pieces, is brought near to the head of the martyr, the blood, after a longer or shorter interval, is usually seen to become liquid and flow, and bubbles arise on the surface.—Addis, *Cath. Dict.*

‘NATURE’S APE’ (*Old Pictures in Florence : Dramatic Lyrics*, vol. vi. p. 80). Stefano was called ‘the Ape of Nature.’ He was a celebrated Italian painter (1301?–1350?), whose naturalism earned him this singular title.

NEÆRA (*R. and B.*, vol. ix. p. 27). A fancy name used by poets as a synonym of ‘sweetheart.’

NED BRATTS (*Dramatic Idyls*, vol. xv. p. 60). The story of the poem is taken from John Bunyan’s *Life and Death of Mr. Badman*, published in London, 1680.

NEMI (*Prince Hohenstiel &c.*, vol. xi. p. 209). Lake Nemi is situated in the Alban Mountains near Rome. Its ancient name was the *Lacus Nemorensis*, and from its extreme beauty it was called sometimes ‘the Mirror of Diana.’ Remains of a temple of Diana have been discovered in the locality, which derives its name from the sacred grove or *nemus* in which it was situated.

NEPOMUCENE OF PRAGUE (*A Soul’s Tragedy*, vol. iii. p. 280). He was an anchorite and apostle who lived in the reign of the Emperor Wenceslaus, who put him to death because he refused to betray what the Empress had confided to him under the seal of confession.

NEPTUNE AND AMPHITRITE (*Two Poets of Croisic*, vol. xiv. p. 238). Neptune obtained by means of a dolphin the favours of Amphitrite, the daughter of Oceanus and Tethys, who had made a vow of perpetual celibacy.

‘NEW PRISONS’ (*R. and B.*, vol. x. p. 249). The *Carceri*

Nuovi, a prison founded by Innocent X. in the Via del Fontanone, a street prolonged by the Via Giulia, and leading to the bridge of St. Angelo.

‘NICOLO THE PISAN’ (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 86), architect and sculptor, born between 1205 and 1207; died 1278.

‘NIKIAS NINNY-LIKE’ (*Arist. Apol.*, vol. xiii. p. 63). Nicias, the Athenian general, who perished about 413 B.C. His ill success at Syracuse ruined Athens. He was very superstitious.

NINA and ALCAMO (*Sord.*, vol. i. p. 218). Sicilian poets. The poetess Nina fell in love with a poet whom she had never seen. The fortunate bard was called Dante, not, however, the great poet of that name. Nina was the loveliest woman of her time, and called herself ‘the Nina of Dante.’ Sismondi mentions C. d’Alcamo as a Sicilian poet, nearly contemporary with Frederick II.

‘NOTHING LASTS, AS BACON CAME AND SAID’ (*Mr. Sludge the Medium: Dramatis Personæ*, vol. vii. p. 185). The reference is to Bacon’s essay, *Of Vicissitude of Things*.

NUMPHOLEPTOS (vol. xiv. p. 63). The word means ‘caught or entranced by a nymph.’ The terms Nympholeptes or Nymphomanes (*possessed by the nymphs*) were names given to the inhabitants of Mount Cithæron, who believed that the nymphs inspired them. Plutarch, in the *Life of Aristides*, says that in a cave on this mountain there was an oracle by which many of those who dwelt there were inspired, and therefore called Nympholeptoi.

NUOCERA (*Sord.*, vol. i. p. 137). A town lying between Pompeii and Amalfi, called ‘dei Pagani,’ because Frederick II. planted there a colony of Saracens.

OBSERVANCY (*Pacchiarotto &c.*, vol. xiv. p. 20). ‘St. John’s Observance.’ In Italy the Franciscans are called

'*Osservanti*, in France Pères ou Frères de l'Observance, because they observed the original rule as laid down by St. Francis, went barefoot, and professed absolute poverty.'—Mrs. Jameson's *Monastic Orders*.

'O DANAIDES, O SIEVE!' (*Master Hugues of Saxe-Gotha: Dramatic Lyrics*, vol. vi. p. 200). The Danaides were the fifty daughters of Danaus, king of Argos. By the orders of their father they killed their husbands, for which they were condemned in the infernal regions to pour water for ever into a vessel full of holes, so that the water ran out as soon as it was poured in, and their punishment was consequently an eternal one.

'ODIC LIGHTS' (*Mr. Sludge the Medium: Dramatis Personæ*, vol. vii. p. 215). Reichenbach believed he had discovered an *influence*, which he named Od. He held that it accounted for mesmeric phenomena and the luminous appearance observed at spirit-rapping *séances*.

ÆCOLAMPADIUS (*Paracelsus*, vol. ii. p. 79) was a friend of Erasmus, and a celebrated German Reformer, who lived at Basle.

'ÆCUMENICAL ASSEMBLAGE' AT ROME (*Red Cotton N. C. C.*, vol. xii. p. 123). A general council of all the bishops of the Roman Catholic Church.

ÆTA (*Prince Hohenstiel &c.*, vol. xi. p. 153). A mountain range in the south of Thessaly.

OGNISSANTI (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 89). 'All Saints' Church in Florence.

'OG'S THIGH-BONE' (*Jochanan Hakkadosh: Jocoseria*, vol. xv. p. 255). Og was king of Bashan. It was fabled by the rabbis that he was nearly six miles high. He drank water out of the clouds, and broiled his fish by holding them before the sun. Noah's flood did not reach his knees. He lived three thousand years, and was then slain by Moses.

OIDIPOUS (*Arist. Apol.*, vol. xiii. p. 47) was the son of Laius, king of Thebes, and Jocasta. Juno persecuted him from his birth. He murdered his father, and committed incest with his mother. He solved the riddle of the Sphinx (*q.v.*).

‘OLD FABLE, THE TWO EAGLES’ (*Sord.*, vol. i. p. 278). This is in Pindar’s fourth Pythian Ode, where he speaks of ‘Jove’s Golden Eagles,’ which were placed near the Delphic tripod. It is probable that this gave rise to the story of the two birds which were sent by Jupiter, one from the East and the other from the West, in order to ascertain the true centre of the earth, and which met at Pytho or Delphi. (See note in Wheelwright’s translation.) Delphi was not ‘on a shifting waste of sand,’ but on a mountain; and the temple was not that of Jove, but of Apollo.

OLIERO (*Sord.*, vol. i. p. 56). A monastery near Bassano, on the Brenta, where Eccelin the monk dwelt.

OLIMPIA (*R. and B.*, vol. x. p. 234). The Countess of Holland and wife of Bireno (in *Orlando Furioso*). Deserted by her husband, she was seized by pirates and bound naked to a rock, but Orlando delivered her and took her to Ireland.

OMOPLAT (*R. and B.*, vol. ix. p. 11). The shoulder-blade.

OMPHALE (*R. and B.*, vol. x. p. 40). Queen of Lydia. Hercules loved her and used to sit by her side, spinning amongst her women, while she wore the lion’s skin and bore the club of the hero.

OPORINUS (*Paracelsus*, vol. ii. p. 111). The secretary of Paracelsus, who for two years lived with him in close intimacy. It is probable that he defamed the memory of his master, and that it is largely due to him that so much opprobrium has attached to the memory of that hero of medical science.

ORESTEIA (*Arist. Apol.*, vol. xiii. p. 85). The three

tragedies of Æschylus—the *Agamemnon*, the *Choephora*, and the *Eumenides*—form a trilogy called the *Oresteia*.

ORGAGNA (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 90), Andrea or Bernardo, probably Andrea Orcagna, a painter of Florence who lived c. 1315–c. 1368.

ORIBASIUS (*Paracelsus*, vol. ii. p. 105). He was physician to the Emperor Julian the Apostate, and lived A.D. 326–403. By the Emperor's command he made a summary from the works of all preceding physicians who had written upon the healing art. He was called the 'Ape of Galen,' but he did some valuable original work.

'ORMUZ' WEALTH (*R. and B.*, vol. x. p. 234). Ormuz is an island in the Persian Gulf, a famous market for diamonds.

'ORSON THE WOOD-KNIGHT' (*Flight of the Duchess: Dramatic Romances*, vol. v. p. 153). One of the heroes in the romance of 'Valentine and Orson,' a twin nourished by a bear. He became the terror of France, and was called 'the wild man of the forest.'

'ORTHIAN LAY' (*Fifine at the Fair*, vol. xi. p. 288). Orthian is defined as a kind of loud music used by Arion.

'ORTHIAN STYLE' (*Agamemnon*, vol. xiii. p. 325). In a shrill or loud tone.

OSMAN (*Return of the Druses*, vol. iii. p. 173) founded the Ottoman Empire in Asia.

OSPREY (*Sord.*, vol. i. p. 56). The osprey is a species of eagle, and was the coat of arms of Salinguerra. That of Eccelin was an ostrich with a horseshoe in his beak.

OTOTOTOI (*Agamemnon*, vol. xiii. p. 319; *Arist. Apol.*, vol. xiii. p. 194). An exclamation = Woe! Alas!

'OUR LADY OF ALL THE SORROWS' (*R. and B.*, vol. ix. p. 111). The Blessed Virgin is called 'Our Lady of Sorrows' or 'Swords,' and is painted with a sword piercing her heart.

‘OVID, A LIKE SUFFERER’ (*R. and B.*, vol. viii. p. 106). Augustus banished Ovid to Tomi on the Euxine Sea, whether for some love affair or imprudence is not known. The poet, in his exile amongst the barbarous tribe of the Getæ, wrote his *Tristia*.

PACCHIAROTTO, JACOPO (vol. xiv. p. 5), a painter, born in Siena in 1474, has been often confused in history with Girolami del Pacchia, another artist of the Sienese school, born in 1477. Critics seem to have decided that Pacchia should be credited with the good pictures and Pacchiarotto with the inferior ones, as one or other of these painters produced works which used to pass as those of Perugino. Pacchia joined a turbulent club called the Bardotti. When the club was broken up he disappeared from Siena, and nothing more is known of him. His most celebrated work is a fresco of the Nativity of the Virgin in the chapel of St. Bernardino, Siena. Pacchiarotto took part in the conspiracy of the Libertini and Popolani in 1530, and he joined the Bardotti in 1534. He had to hide for his life in 1535, and was concealed from his pursuers in a tomb by the monks in the church of St. John. After a while he went back to his work. He was exiled in 1539, but recalled in the following year; he died shortly afterwards. He is credited with having painted an Assumption of the Virgin in the Carmine at Siena.

PAIAN (*Arist. Apol.*, vol. xiii. p. 190; *Bal. Adv.*, vol. xi. p. 26). A surname of Apollo signifying ‘the healer.’ As the sun promotes the health and well-being of man, he was considered the chief divinity of healing, and the pæan was sung in his honour. The oath of the Asclepiadæ began with an appeal to him. Our word *pæony* comes from this title of Apollo. He cured the gods of their diseases and healed their wounds by the root of this plant.

PAINTED PEACOCK (*Red Cotton N. C. C.*, vol. xii. p. 168). A species of butterfly, the *Vanessa Io*.

PALAISTRA (*Arist. Apol.*, vol. xiii. p. 79). A place where athletes exercised. Sometimes also a place for disputation.

PALATINE (*Sord.*, vol. i. p. 214). One who is invested with royal privileges and rights.

PALESTRINA, GIOVANNI P. DA (c. 1524-1594) (*Master Hugues of Saxe-Gotha: Dramatic Lyrics*, vol. vi. p. 204). An Italian composer, who emancipated his art from a pedantry which was tending to reduce it to mere arithmetical problems.

'PALM-BRANCH' (*R. and B.*, vol. x. p. 265) is graven or painted in countless parts of the Roman catacombs in token that a Christian martyr was buried near it. A sign of victory.

PAMBO (*Jocoseria*, vol. xv. p. 258). The story of Pambo's life is told in the *Ecclesiastical History* of Socrates Scholasticus. In the time of St. Anthony in the Nitrian Desert, A.D. 373, there was a monk named 'Pambo, a simple and an unlearned man, who came unto his friend to learn a Psalm; and hearing the first verse of the thirty-ninth Psalm: "I said, I will take heed unto my ways, that I offend not with my tongue," would not hear the second, but went his way saying, "This one verse is enough for me, if I learn it as I ought to do!" And when his teacher blamed him for absenting himself a whole six months, he answered for himself that he had not well learned the first verse. Many years after that, when one of his acquaintances demanded of him whether he had learned the verse, he said again, that in nineteen years he had scarce learned in life to fulfil that one line.'

PAN (*Pheidippides: Dramatic Idyls*, vol. xv. p. 17). The Arcadian deity who was the god of shepherds and huntsmen. He was a monster in appearance, and sometimes assumed the form of a goat, and was the emblem of fecundity. Pan usually terrified those who saw him, and his name in this connection still exists in our word *panic*.

PAN AND LUNA (*Dramatic Idyls*, vol. xv. p. 159). Luna was one of the names of Diana or Cynthia, the moon.

PANURGE (*Pippa Passes*, vol. iii. p. 49). One of Rabelais' characters. He was a companion of Pantagruel.

'PAPAI, PAPAI' (*Agamemnon*, vol. xiii. p. 322) = O strange ! wonderful !

PAPHOS (*R. and B.*, vol. viii. p. 233). A city of Cyprus, devoted to the worship of Venus.

'PAPINIANIAN PULP' (*R. and B.* vol. ix. p. 242). Æmilius Papinianus was a favourite of the Emperor Severus, and governor of his sons Geta and Caracalla. From his school the Romans had many learned lawyers who were called Papinianists.

PARABASIS (*Arist. Apol.*, vol. xiii. p. 42). The address to the audience in the old Greek comedy was delivered by the chorus, and was called the *parabasis*.

PARACELSUS (vol. ii. p. 1). Theophrastus Bombastus Paracelsus, of Hohenheim (1493-1541), 'the Reformer of Medicine,' is one of the most remarkable figures in the history of civilisation. He was born, ten years later than Luther, at Einsiedeln, near Zürich in Switzerland. He studied philosophy and the occult sciences under the Abbot Trithemius, the alchemist and astrologer. Leaving home, he went to the mines of the Tyrol, and there learned geology and the chemistry of the metals. He became the father of modern chemistry. The metals zinc and bismuth, hydrogen gas, and the medical uses of mercury, antimony, and other minerals were discovered by him. He acted as army surgeon in Italy, Belgium, and England. He travelled in Portugal and Sweden, Transylvania, was carried prisoner to Tartary, visited the famous colleges of Samarcand, and went on an embassy to Constantinople. Without books he picked up scraps of knowledge wherever he went. Associating with the common people

and learning from everybody who could teach him anything, he acquired stores of information which he had a peculiar genius for turning to good account. He went to Basle in 1525, where he was successful in curing Froben, the great printer, of the gout. Froben was the friend of Erasmus, who was associated with Œcolampadius, and upon the recommendation of the latter Paracelsus was appointed by the city authorities a professor of physics, medicine, and surgery at the University with a large salary. His honesty and plain-speaking, however, made him many enemies, and this with the enmity of the other doctors, who were jealous of him and annoyed at his innovations in their art, drove him from his chair and his practice. He was at Colmar in Alsatia in 1528, having suddenly left Basle after a quarrel with a rich ecclesiastic who refused to pay his fees for curing him in a serious illness. He died in the hospital at Salzburg in the year 1541 at the age of forty-eight, in consequence, it was said, of a fracture of the skull sustained through an attack made upon him by the servants of some physicians who hated him. He was buried in the church of St. Sebastian at Salzburg, where the Archbishop erected a monument to his memory in 1752.

PARIS AND PADUA (*Paracelsus*, vol. ii. p. 144). The Universities of Paris and Padua were very famous in the Middle Ages. Medicine was not taught at Paris during the twelfth century. In the thirteenth century Padua possessed three teachers of medicine and the same number of teachers of natural science.

PARNASSUS (*Apollo and the Fates : Parleyings &c.*, vol. xvi. p. 97). A mountain of Phocis sacred to the Muses and to Apollo and Bacchus.

PASIPHAË (*Mr. Sludge the Medium : Dramatis Personæ*, vol. vii. p. 215). A daughter of the Sun and of Perseis, who married Minos, King of Crete. She was enamoured of a bull,

and the poets say that the Minotaur was the fruit of the connection. After death she received divine honours in Laconia.

‘PASQUIN’S STREET’ (*R. and B.*, vol. x. p. 249) = Piazza del Pasquino, so named from an ancient group of statuary, said to have been called Pasquino after a tailor of that name who was notorious for his lampooning propensities. It was formerly the custom to affix satires to this statue and call them after the name of the tailor, whose name remains to us in the word ‘pasquinade.’ The group represents Menelaus with the body of Patroclus.

‘PASTORAL CROSS’ (*Sord.*, vol. i. p. 172). The official staff of an archbishop is surmounted by a cross, as distinguished from the pastoral staff of a bishop, which has a curved head like a shepherd’s crook.

PATAVINIAN (*R. and B.*, vol. x. p. 276). Padua was called by the Romans Patavium. The Patavinian was Livy, the historian, who was a native of that city.

‘PAUL’—‘T IS A LEGEND, &c. (*R. and B.*, vol. x. p. 135). It is a groundless fiction that Seneca, the philosopher, became a convert to Christianity and carried on a correspondence with St. Paul.

‘PAULICIAN, THE GREY’ (*Sord.*, vol. i. p. 125). The Paulicians were a quasi-Manichean sect which first came into notice in the seventh century. They believed in two Powers—one good, the other evil. The former created the soul of man; the wicked power, or Demiurgus, created his body. They held sin to be merely the natural outcome of the bodily constitution, and, of course, without blame to the sinner. They rejected the Old Testament, and held that the earth and all things material were created by the Devil.

PAVIS (*Sord.*, vol. i. p. 55). A pavise was a large shield

which covered the whole of the body ; when it was *prone* or fallen to the ground the owner was defenceless.

PEIRAIOS (*Arist. Apol.*, vol. xiii. pp. 6, 23). The seaport of Athens.

PELLICO (*Pippa Passes*, vol. iii. p. 52). Silvio Pellico (1788-1854). An Italian patriot who was imprisoned by the Austrian government for fifteen years in the Spielberg, the old fortress of Brünn.

PELOPIDAI (*Agamemnon*, vol. xiii. p. 351). Descendants of Pelops, the son of Tantalus.

PENELOPE (*St. Martin's Summer*, vol. xiv. p. 75). The wife of Ulysses and mother of Telemachus. She was celebrated for her chastity and constancy.

PENITENTIARY (*R. and B.*, vol. viii. 143). An ecclesiastical officer in some cathedrals who is vested with power from the bishop to absolve a penitent in certain reserved cases. Thus greater and more atrocious crimes were reserved by a Council of Durham in 1250 to those higher in office than the ordinary priest. The penitent had to go to the bishop or the penitentiary with a letter from his confessor stating the nature and circumstances of his sin, or else the confessor had to accompany him. In 1367 Thoresby, Archbishop of York, reserved thirty-seven sins to himself or his penitentiary.—Addis, *Cath. Dict.*

'PENTAPOLIN WITH THE NAKED ARM' (*Sord.*, vol. i. p. 51). A character in *Don Quixote*, so called because he always engaged in battle with the right arm bare.

PENTELIKOS (*Arist. Apol.*, vol. xiii. p. 58). A mountain in Attica famous for its marble.

PENTHEUS (*Arist. Apol.*, vol. xiii. p. 16). A king of Thebes who refused to acknowledge Bacchus as a god.

PEPUSCH, JOHN CHRISTOPHER (*Charles Avison : Parley-*

ings &c., vol. xvi. p. 225). An eminent musician of Berlin, born *c.* 1667. He performed at Drury Lane in 1700. He took the degree of Mus. Doc. at Oxford in 1713. He was organist at the Charterhouse, and died in 1752.

‘PERIANDER PRESSED THE METHYMNÆAN HAND’ (*Fifine at the Fair*, vol. xi. p. 288). Periander was tyrant of Corinth, was a cruel and revengeful ruler; he patronised the fine arts, and was the friend and protector of genius and learning. Arion’s native place was Methymna, a town in the island of Lesbos.

PERIDA (*Jochanan Hakkadosh: Jocoseria*, vol. xv. p. 221). A Jewish teacher who was so patient that he repeated his lesson to a dull pupil four hundred times, and as even then the scholar could not understand it, he repeated it four hundred times more. The Talmud says that God added four hundred years to his life as a reward.

PERSEUS (*Sord.*, vol. i. p. 99), who rescued Andromeda when chained to a rock in the sea.

‘PERSIA BIDS ATHENS PROFFER SLAVES’ TRIBUTE’ (*Pheidippides: Dramatic Idyls*, vol. xv. p. 18). Darius (B.C. 493) sent heralds into all parts of Greece to require earth and water in his name. This was the form used by the Persians when they exacted submission from those they were desirous of bringing under subjection.—Rollin’s *Ancient History*.

‘PERSIAN SOFI’ (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 89). The Shah, Sophi I. (1628), Sophi II. (1666).

PERUGIA (*R. and B.*, vol. ix. p. 131). The capital of the province of Umbria, a city about forty-eight miles from Arezzo on the road to Rome. It was the first city passed in Pompilia’s flight.

PETER’S CHAINS (*Bishop Blougram’s Apology: Men and Women*, vol. iv. p. 255). The chains with which St. Peter was

bound by Herod, and from which he was miraculously set free, are declared by the Roman Breviary to have been found by the Empress Eudocia and carried to Constantinople (439). They are now said to be preserved at Rome in the Church *Ad Vincula*. They are venerated as relics, and imitations are used by the faithful.

'PETER'S CREED, OR RATHER, HILDEBRAND'S' (*Bp. Blougram's Apology: Men and Women*, vol. iv. p. 251). Pope Hildebrand (Gregory VII., 1073-85) claimed the temporal sovereignty of the Papacy and authority over Christian rulers.

PETER THE HERMIT (*Sord.*, vol. i. p. 221) preached the first crusade, summoning Europe to a general war, 1094. Godfrey de Bouillon had the command, 1095.

PETITION OF RIGHT (*Strafford*, vol. ii. p. 200). The second great charter of English liberties. It was preferred March 17, 1627-8. Charles answered, 'I will that right be done according to the laws and customs of the realm.' On June 7, 1628, he said, '*Soit droit fait comme il est désiré*.' The petition became a statute, 13 Car. I. c. 1.

'PETRUS, QUO VADIS?' (*R. and B.*, vol. x. p. 162). This is not the usual version of the ancient legend of Christ meeting St. Peter on the Appian Way at Rome. There is a small church called *Domine Quo Vadis*, so named from the legend that St. Peter, trying to escape a martyr's death, here met our Lord and inquired of him 'Domine, quo vadis?' ('Whither goest thou, Lord?') to which answer was made 'Venio iterum crucifigi' ('I come to be crucified again'). The Apostle was so ashamed of his weakness that he returned to his prison at the Mamertine and met his death.

PHAIDRA (*Arist. Apol.*, vol. xiii. pp. 20, 47). The wife of Theseus, who entertained a criminal passion for Hippolytus, son of Theseus by Hippolyta, the Amazon. The young prince by his virtuous firmness drove her at length to suicide.

PHALES (*Arist. Apol.*, vol. xiii. p. 26). A name of Bacchus.

PHÉIDIPPIDES (*Arist. Apol.*, vol. xiii. p. 247; *Pheidippides: Dramatic Idyls*, vol. xv. p. 17). An Athenian courier who was despatched as a herald to Sparta for military assistance in consequence of the invasion of Greece by the Persians. He met Pan near Mount Parthenium, who asked him why the Athenians neglected him who was so willing to help them. The athlete ran from Athens to Lacedæmon, about 152 English miles, in two days. The Athenians raised a temple to his memory.

PHERÆ (*Apollo and the Fates: Parleyings &c.*, vol. xvi. p. 116). A town in Thessaly where Pheres, the father of Admetus, reigned.

PHILIP AND OTHO (*Sord.*, vol. i. p. 195). Otho IV. conspired against Frederick II., who was brought up by Innocent III., and after Philip of Swabia's death he became Emperor in 1208. He lived till 1218.

PHILONIDES (*Arist. Apol.*, vol. xiii. p. 54). An Athenian comic poet.

'PHILOSOPHIC SIN' (*R. and B.*, vol. viii. p. 124). The heretical doctrine of Molinos that a soul in a state of perfect contemplation 'desires nothing, not even its own salvation; and fears nothing, not even hell itself.'

PHŒBÉ, PHŒBUS, AND THE PYTHON (*Two Poets of Croisic*, vol. xiv. p. 257). Phœbé is the moon, Phœbus is Apollo, the Sun; it was he who slew the Python.

PHOIBOS (*Arist. Apol.*, vol. xiii. p. 126) = Apollo, the Sun.

PHOINISSAI (*Arist. Apol.*, vol. xiii. p. 15), the Phœnician women—the title of a play by Euripides.

PHOKIS (*Arist. Apol.*, vol. xiii. p. 11). A country of Northern Greece.

PHORMINX (*Arist. Apol.*, vol. xiii. p. 16). A harp or guitar.

PHRUNICOS (*Arist. Apol.*, vol. xiii. p. 10). An Athenian tragic poet who wrote *The Taking of Miletus*, which was so unpopular at Athens that he was fined a thousand drachmas because he had interested the citizens too greatly in favour of a city which the Athenians hated.

PHRYNE (*R. and B.*, vol. x. p. 8). An Athenian beauty, the mistress of Praxiteles, one of whose greatest works was a statue of her, placed in the temple of Apollo at Delphi.

PHUROMACHOS (*Arist. Apol.*, vol. xiii. p. 20). A military leader.

'PIERIAN RILL' (*Two Poets of Croisic*, vol. xiv. p. 242), from Mount Pierus in Thessaly, sacred to the Muses.

PIETÀ (*Pippa Passes*, vol. iii. p. 31). A piece of sculpture which represents the Virgin holding the dead Christ on her knees.

PIETRO OF ABANO (*Dramatic Idyls*, vol. xv. p. 117). Petrus de Apono or Aponensis, or Petrus de Padua, the Italian physician and alchemist, was born at Abano, near Padua, in 1250, and died about 1316. He learned Greek at Constantinople, mathematics at Padua, and was made Doctor of Medicine and Philosophy at Paris. He returned to Padua, and became Professor of Medicine, following the teaching of Averroes and the Arabian physicians. He was a very successful practitioner, and charged enormous fees. He hated milk and cheese, and fainted at the sight of them. His enemies, jealous of his success and wealth, denounced him to the Inquisition as a magician. He was believed to have discovered the philosopher's stone, and to have the assistance of the Devil in gaining money. He was tried by the Inquisition, and had he not died opportunely would have been burned alive for sorcery. His judges ordered his corpse to be burnt, but in that also they were foiled, and had to

content themselves with burning his portrait by the hands of the executioner. In 1560 a Latin epitaph was put up in his memory in the church of St. Augustine.—*Biographie Universelle*.

PIEVE (*R. and B.*, vol. ix. p. 96). Sta. Maria della Pieve, a parish church at Arezzo, said to have been built in the ninth century on the site of a temple of Bacchus.

PINCIAN (*R. and B.*, vol. x. p. 248). The Pincian Hill, above the Piazza del Popolo, where once were the gardens of Lucullus, in which Messalina celebrated her orgies.

PINDAR (*Pacchiarotto*, vol. xiv. p. 29). A celebrated Greek lyric poet ; born *c.* B.C. 522, at Cynoscephalæ.

PIOMBI (*Sord.*, vol. i. p. 166). 'The leads.' They were prisons under the leaden roof of the Doge's palace.

PIRON, ALEXIS (*Two Poets of Croisic*, vol. xiv. p. 269). (1689-1773). The foremost epigrammatist of France. He was a dramatic author ; he wrote for the stage *Arlequin Deucalion*. His best comedy is *La Métromanie*. He was a literary free lance, and possessed in the highest degree the French faculty of sharply pointed wit.

'PISAN PAIR, THAT' (*Sord.*, vol. i. p. 74). Niccola Pisano and his son Giovanni were great sculptors and architects of Pisa. Giovanni Pisano was the architect of the Campo Santo at Pisa.

PISGAH (*Pisgah Sights*, vol. xiv. p. 49). Deut. iii. 27. Moses was permitted to view the Promised Land from the top of Mount Pisgah.

PLACE NAVONA (*R. and B.*, vol. x. p. 249). Now called the Piazza del Circo Agonale. The Piazza Navona is the largest in Rome after that of St. Peter.

'PLANT THEY HAVE, A' (*Sord.*, vol. i. p. 102). The day-

lily, called in France 'Belle de jour,' the *Hemerocallis Liliastrum*.

'PLATEIAN HELP' (*Arist. Apol.*, vol. xiii. p. 89). Prompt assistance. The Platæans furnished a thousand soldiers to help the Athenians at Marathon.

PLAUTUS (*R. and B.*, vol. ix. p. 23). The Roman comic poet, who died B.C. 184.

PLEIADS (*Agamemnon*, vol. xiii. p. 307). The seven daughters of Atlas by Pleione. They became a constellation in the heavens after death.

'PLEISTHENIDAI, THE DAIMON OF THE' (*Agamemnon*, vol. xiii. p. 350). The genius of Agamemnon's family.

'PLENA GRATIÂ' (*Soliloquy of the Spanish Cloister: Dramatic Lyrics*, vol. vi. p. 29). Words from the 'Ave Maria,' beginning 'Hail Mary, full of Grace!'

'PLETHRON SQUARE' (*Arist. Apol.*, vol. xiii. p. 94). A hundred square feet.

PNUX (*Arist. Apol.*, vol. xiii. p. 7; *Bal. Adv.*, vol. xi. p. 6). The Pnyx, the place of public assembly for the Athenians.

PODESTÀ (*Sord.*, vol. i. p. 57). The governor of a city.

POIKILÉ (*Arist. Apol.*, vol. xiii. p. 235; *Bal. Adv.*, vol. xi. p. 122). A celebrated portico at Athens, which was adorned with pictures of the gods and the benefactors of the republic.

POLLAJOLO, ANTONIO (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 87). (1433-1498.) A great Florentine painter and sculptor. He began life as a goldsmith.

POLYCARP (*Sord.*, vol. i. p. 171). A disciple of St. John. One of the Apostolical Fathers who was martyred A.D. 155.

POLYXENA (*King Victor and King Charles*, vol. iii.

p. 85). The wife of King Charles. She possessed 'noble and right woman's manliness,' which enabled her to counteract her husband's weakness.

POMESCHÏK (*Ivàn Ivànovitch : Dramatic Idyls*, vol. xv. p. 49). The term means a landed proprietor.

PONTE DELL' ANGELO = the Angel's Bridge at Venice (*Asolando*, vol. xvii. p. 50). According to the old legend, a house by this bridge belonged to a lawyer, who was a cruel oppressor of all who sought his advice ; never was such an extortionate rascal, though a devout one. On one occasion, after a particularly lucrative week, he determined to ask some holy man to dinner, as he could not get the memory of a widow whom he had wronged out of his mind ; so he invited the chief of the Capuchins to disinfect his house by his holy presence. The monk duly presented himself, and was informed that a most admirable helpmate in the house was an ape, who worked for him indefatigably. The host leaves his guest for a while, that he may go below to see how the dinner progresses. No sooner had the lawyer left the room than the monk, by the instinct which saints possess for detecting the devil under every disguise, adjures the ape to come out of his hiding-place and show himself *in propria personâ*. Satan stands forth, and explains that he is there to convey to hell the lawyer who plagued the widows and orphans by his exactions. The monk asks how it came to pass that he had so long delayed God's commission, by acting as a servant where he should have been a minister of justice. The devil explains that the lawyer had placed himself under the Virgin's protection by the prayers which he never intermitted ; thus the man is armed in mail, and cannot be lugged off to hell while saying 'Save me, Madonna !' If he should discontinue that prayer, Satan would pounce on him at once. He waits, therefore, hoping to catch him napping. The holy man adjures him to vanish. The fiend says he cannot leave the

house without doing some damage, to prove that his errand had been fulfilled. The saint bade him make his exit through the wall, and leave a gap in the stone for everyone to see, which having duly been done, the monk goes downstairs to dinner with a good appetite. The host asks what has become of the ape, whose assistance he requires, and is terrified to see his guest wringing blood from the table napkin. It is explained that the miracle is performed to show him how he has wrung blood from his clients, and the host is bidden to go down on his knees and swear to make restitution. The man consents, and absolution following, he is forthwith taken upstairs to see the hole in the wall left by the devil exorcised by the saint. The lawyer fears that Satan may use the aperture of exit for an entry to his dwelling at a future time, when the Capuchin bids him erect the figure of an angel and place it by the aperture, which holy sign will frighten the fiend away.

POPE (*Ivàn Ivànovitch: Dramatic Idyls*, vol. xvi. p. 49). The title given to every Russian priest.

‘POPE (THE) AND THE NET’ (*Asolando*, vol. xvii. p. 36). The incidents of this poem seem applicable to Pope Sixtus V., whose name was Felice Peretti. He was born in 1521, but it is not true that he was originally a swineherd, as was reported.

PORNIC (*Gold Hair: Dramatis Personæ*, vol. vii. p. 69). The story is said to have a foundation in fact. Pornic is a seaside town in Brittany. In repairing the floor of the Church of St. Gilles, the tomb of a maiden who died with a great reputation for sanctity was disturbed. The coffin had fallen to pieces, and a gold coin was picked up. On examination, thirty double louis d’or were found, which had been hidden in the maiden’s hair, which was of a beautiful golden colour, and of which she was so proud that she begged it might not be interfered with after her death.

POSEIDON (*Artemis Prologizes: Men and Women*, vol. iv. p. 183) = Neptune.

‘POU STO (*Fust and his Friends: Parleyings &c.*, vol. xvi. p. 255; *Pietro of Abano: Dramatic Idyls*, vol. xv. p. 138). Archimedes said he could move the world if he had *pou sto* = a place to stand on.

‘PRADIER MAGDALEN’ (*Prince Hohenstiel &c.*, vol. xi. p. 132). James Pradier, the sculptor, born at Geneva in 1792, died in Paris 1852. His statue of St. Mary Magdalen, in the Louvre, is referred to. Some of his celebrated works on the public monuments of Paris are the bas-reliefs on the triumphal arch of the Carrousel and the figure of Fame on the Arc de l’Étoile. Rousseau’s statue at Geneva is by Pradier.

PRAXED’S, ST. (*The Bishop orders his Tomb, &c.: Men and Women*, vol. iv. p. 232). The church was built by Paschalis I. in 822, and dedicated to St. Praxedes, the daughter of St. Pudens, with whom St. Peter lodged at Rome. It was restored by Nicholas V. about 1450, again in 1832, and finally in 1869. St. Charles Borromeo took from this church his title of Cardinal, and there is a small monument in it to his memory.

PREACHING FRIARS (*Fra Lippo Lippi: Men and Women*, vol. iv. p. 210). Dominican monks, the order established by St. Dominic. Pope Honorius III., in 1216, gave them the name of the ‘Preaching Brothers,’ or ‘Friars Preachers.’

‘PRESBYTER, PRIMÆ TONSURÆ, SUBDIACONUS, SACERDOS’ (*R. and B.*, vol. viii. p. 11). These terms partially indicate the steps to the priesthood. The tonsure is the shaving of the crown in a circle, which is a distinguishing mark of Catholic clerics. The first tonsure is made by the bishop, and the person receiving it is thereby admitted to the clerical

state. The three lowest grades of orders are ostiarius, lector and exorcist ; then acolyte, subdeacon, and priest.

PRIAMIDAI (*Agamemnon*, vol. xiii. p. 293). Descendants of Priam.

PRIAMOS (*Agamemnon*, vol. xiii. p. 274). The last king of Troy, the same as PRIAM (*R. and B.*, vol. x. p. 146). When Hercules took the city, Priam was in the number of his prisoners, but his sister Hesione redeemed him from captivity.

PRIAPUS (*Arist. Apol.*, vol. xiii. p. 99). The god of gardens, orchards, and licentiousness.

PRIMATICE (*Cristina and Monaldeschi: Jocoseria*, vol. xv. p. 192). Primaticcio (1504–1572), who designed some of the decorations of the gallery of Francis I. at Fontainebleau.

PRO CHRISTO (*R. and B.*, vol. x. p. 265). The figure  so commonly found in the Roman Catacombs on slabs at the tombs of the martyrs is often explained to mean *Pro Christo* ; it is, however, as De Rossi points out, really the first letters of the name of Christ in Greek in the form of a monogram.

PROCURATOR OF THE POOR (*R. and B.*, vol. viii. p. 46). An attorney who acts on behalf of the poor.

PROMACHOS (*Arist. Apol.*, vol. xiii. p. 85). The bronze statue of Athene Promachos (Defender or Champion) is referred to. It was erected from the spoils taken at Marathon, and stood between the Propylæa and the Erechtheum ; the proportions of the statue were so gigantic that the gleaming point of the lance and the crest of the helmet were visible to seamen on approaching the Piræus from Sunium.—Seyffert, *Dict. Class. Ant.*

PROMETHEUS (*Death in the Desert: Dramatis Personæ*, vol. vii. p. 131). A son of Japetus and Clymene, who formed

men of clay, and animated them by means of fire which he brought from heaven, for which he was fastened to Mount Caucasus, where a vulture, or an eagle as some say, fed upon his entrails, until, at last, it was slain by Hercules.

PRO MILONE (*R. and B.*, vol. ix. p. 246). Cicero's celebrated oration on behalf of his friend Milo.

PROPULAIA (*Arist. Apol.*, vol. xiii. p. 7). The vestibule or court of the Acropolis at Athens.

PROTAGORAS (*Arist. Apol.*, vol. xiii. p. 18). A Greek philosopher of Abdera who denied the existence of a Supreme Being. His book was burnt at Athens in public, and he was banished the city. He was the first who took the name of Sophist.

PROUDHON (*Prince Hohenstiel &c.*, vol. xi. p. 156). A revolutionary writer (1809-1865). His celebrated work was the *Système des Contradictions économiques, ou Philosophie de la Misère*.

PRUTANEION (*Arist. Apol.*, vol. xiii. p. 49). A large hall at Athens where those who had rendered great services to the State feasted with the magistrates.

PRYNNE (*Strafford*, vol. ii. p. 296). William Prynne, a barrister, of Lincoln's Inn, a thoroughgoing Puritan of a gloomy and morose disposition, who denounced plays, dancing, hunting, card-playing, and Christmas-keeping. He wrote a great book against these and suchlike vanities which he called *Histriomastix*. He was prosecuted as a libeller of the Queen and was sentenced to stand in the pillory, to lose both his ears, to pay 5,000*l.* fine to the King, and to be imprisoned for life.

'PSICHE-FANCIULLA' (*Pippa Passes*, vol. iii. p. 31). The girl with the butterfly, the personification of the immaterial in man. A piece of sculpture which is considered to be the most perfect work of Canova.

PUGIN [AUGUSTUS W. N.] (*Bp. Blougram's Apology: Men and Women*, vol. iv. p. 238) (1812-1852). A celebrated architect who built many Gothic churches for Roman Catholics in England.

PURCELL, HENRY (*Charles Avison: Parleyings &c.*, vol. xvi. p. 235) (1658-1695), English musical composer, was employed at Westminster Abbey in 1676 as copyist, and in 1680 succeeded Dr. Blow as organist there. He was a prolific composer, his most noteworthy work being his *Te Deum* and *Jubilate* written for St. Cecilia's Day, 1694.

PUTHIAN (*Agamemnon*, vol. xiii. p. 292). Pythian or Delphic.

PYM, JOHN (*Charles Avison: Parleyings &c.*, vol. xvi. pp. 238-239; *Strafford*, vol. ii. p. 191 &c.) (1584-1643), was the soul of the Parliamentary resistance to Charles I. and the founder of party government in England. He showed himself resolute in the trial of Strafford, and expressed the general feeling in his impeachment and that of Laud.

PYROPUS-STONE (*Sord.*, vol. i. p. 271). A variety of garnet of a dark red colour.

PYTHONESS (*Sord.*, vol. i. p. 217). The priestess of the oracle of Delphi, in Greece.

QUADRANS (*Imperante Augusto Natus Est: Asolando*, vol. xvii. p. 94). A Roman coin worth about half a farthing. This was the price of a bath in ancient Rome.

'QUEEN OF ANGELS' (*Red Cotton N. C. C.*, vol. xii. p. 147). One of the titles of the Virgin Mary.

'QUOD SEMEL, SEMPER, ET UBIQUE' (*Red Cotton N. C. C.*, vol. xii. p. 18). The celebrated rule of St. Vincent of Lerins as to the Catholic faith is referred to: 'Quod ubique, quod semper, quod ab omnibus creditum est. Hoc est etenim vere proprieque catholicum.' That is to say, the Catholic

faith is that which has been believed in all places, at all times, and by all the faithful.

RABBI BEN EZRA (*Dramatis Personæ*, vol. vii. p. 109). The historical personage of the poem is Abraham Ben Meir Ben Ezra, called also Abenezra, Ibn Ezra, Abenare, and Evenare. He was born at Toledo about 1119, and died probably in 1168. He left Spain for Rome about 1140, resided at Mantua in 1145, at Rhodes in 1155 and 1166, and was in England in 1159. He wrote a great series of *Commentaries* on the Old Testament which have nearly all been printed in the great Rabbinic Bibles. He was the first who raised biblical exegesis to the rank of a science. He wrote several treatises on astronomy or astrology and on grammatical subjects.

'RADAMINTA' (*Charles Avison : Parleyings &c.*, vol. xvi. p. 231). An opera by Handel, first performed in 1720 at the Haymarket.

RADCLIFFE, SIR GEORGE (*Strafford*, vol. ii. p. 298). Strafford appointed him guardian of his children. Pym charged him with treason.

RADETZKY, COUNT (*Old Pictures in Florence : Dramatic Lyrics*, vol. vi. p. 89). An Austrian field-marshal (1766-1858), distinguished in the wars of the Lombardians against Austria. He defeated the Sardinian army in 1848 and 1849.

RAFAEL (*Andrea del Sarto : Men and Women*, vol. iv. p. 225 *et seq.*). Rafael Sanzio of Urbino (1483-1520).

'RAHAB-THREAD' (*Red Cotton N. C. C.*, vol. xii. p. 19). Rahab the harlot received and concealed the two spies sent to Jericho. She let them down through a window, and they agreed that if she marked her dwelling by a line of scarlet thread, her household should be spared at the capture of the city.

RATISBON (*Incident of the French Camp : Dramatic*
XVII. S

Romances, vol. v. p. 3). The French name of Regensburg in Bavaria. Since the tenth century it has been besieged seventeen times. Napoleon stormed the town in 1809 after a bombardment which destroyed some two hundred houses and much of the suburbs.

RAVENNA (*R. and B.*, vol. x. p. 69; *A Soul's Tragedy*, vol. iii. p. 263). The great historical importance of this city began early in the fifth century when Honorius transferred his court thither. From 402 to 476 A.D. Ravenna was the chief residence of the Roman emperors. Pope John IX. removed to Ravenna in consequence of the disturbances in Rome.

'RED-CROSS RIVALS OF THE TEMPLE' (*Return of the Druses*, vol. iii. p. 218). The order of the Knights Templars. They wore a red cross of eight points.

'REGION OF THE STEED' (*Bal. Adv.*, vol. xi. p. 11). The Greeks supposed that horses originated in their country.

RELFE, JOHN (*Charles Avison : Parleyings &c.*, vol. xvi. p. 224). A celebrated contrapuntist who taught Mr. Brown-ing music.

'RELIGIO MEDICI' (*Red Cotton N. C. C.*, vol. xii. p. 113). 'A doctor's religion.' Sir Thomas Browne wrote a celebrated book with this title. The religion of the hyper-scientific school of doctors to which the poet refers is mere materialism.

'RENAN BURNS HIS BOOK' (*Red Cotton N. C. C.*, vol. xii. p. 149). Ernest Renan, the author of the rationalistic *Life of Jesus*—a work strongly objected to by Catholics.

RENÉ GENTILHOMME (*Two Poets of Croisic*, vol. xiv. p. 219). One of the poets of Le Croisic. He was born in 1610. He became page to the Prince of Condé, and occupied his leisure in writing complimentary verses. Louis XIII. and his brother had no children, and the Prince of Condé was therefore heir to the throne. One day, when René was sitting in

a room of the palace, a ducal crown was destroyed by lightning. He considered this as a divine warning that the Prince of Condé was not to become king ; and he had the daring to write a poem prophesying that a Dauphin would be born the next year. The king, hearing of this, made René his royal poet. It happened as the poet foresaw : at the year's end the Dauphin was born, and the prince's hopes were wrecked. René was looked upon as a seer, but he was unable to live up to his reputation ; he wrote no more poetry except a thin volume of poor rhymes.

RETRUDE (*Sord.*, vol. i. p. 126). The wife of Salinguerra.

RHASIS (*Paracelsus*, vol. ii. p. 105), or RHAZES (925-926), was a distinguished physician of Bagdad. He was called 'the Arabic Galen' and was the first writer of the classical period of Arabian medicine. His book *On the Small-pox and Measles* is the first extant medical treatise in which the small-pox is certainly mentioned. He was skilled in philosophy, astronomy, and music. Pupils flocked to Bagdad to him from all parts. He afterwards resided at Cordova. More than two hundred titles of his works have been preserved.

RICCARDI (*Statue and the Bust : Dramatic Romances*, vol. v. p. 179). The Palazzo Riccardi, a proud and stately residence, was begun in 1430 by Cosimo dei Medici. It remained in the possession of the family till 1659, when they sold it to Gabriele Riccardi ; but towards the end of the last century it was bought by the Grand Duke, and is now employed as a species of Somerset House, partly for literary purposes and partly for government offices. It is a noble building, and is most imposing in appearance. The windowsills are by Michael Angelo.—Murray's *Handbook to Central Italy*.

RICHARD, COUNT OF ST. BONIFACIO (*Sord.*, vol. i. p. 88). Both father and son were Guelfs. In the palace of the Count,

Palma and Sordello hold earnest conference with each other in the first book of the poem.

RICHELIEU (*Strafford*, vol. ii. p. 294). Cardinal and prime minister to Louis XIII. of France. It was he who fomented the first commotions in Scotland, and secretly supplied the Covenanters with money and arms.

RINALDO (*R. and B.*, vol. x. p. 204). A character in Tasso's *Jerusalem Delivered*. He was the Achilles of the Crusaders' Army. He fell in love with Armida, and wasted his time in voluptuous pleasures.

'RINALDO' (*Charles Avison : Parleyings &c.*, vol. xvi. p. 231). The name of an opera by Handel, first performed at the Haymarket under his direction on February 24, 1711.

'RING AND THE BOOK, THE' (vols. viii. ix. x.). The story of the finding of 'the old square yellow book, part print, part manuscript,' and its purchase in the Square of St. Lorenzo in Florence for eightpence, is simple fact, and is set down in the poem with literal exactitude. The poet bequeathed the precious volume to Balliol College, Oxford.

ROBBIA, DELLA (*Statue and Bust : Dramatic Romances*, vol. v. p. 186). The name of a famous family of Florentine artists. The work called Robbia ware was terra-cotta relief covered with enamel. Girolamo della Robbia, the last famous member of the family, died in 1566.

'ROLANDO-STROKE' (*R. and B.*, vol. viii. p. 117). Roland, the hero of Roncesvalles, whose sword was called Durandal.

'ROMAN BRIDE' (*Sord.*, vol. i. p. 98). On the wedding day a bride in ancient Rome had her hair divided with the point of a spear, which antiquarians explained as emblematical of the authority of the husband, or as typical of the guardianship of Juno Curitis (Juno with the lance).

ROMANO (*Sord.*, vol. i. p. 125). Eccelino, the chief of the Ghibellines, was born at Romano near Bassano.

ROMANUS (*R. and B.*, vol. x. p. 69), Pope (897-8), who, as soon as he succeeded to the pontificate, disavowed and rescinded all the acts and decrees of his predecessor Stephen.

RONDEL (*Sord.*, vol. i. p. 111). From *rotundus* = round. A thirteen-verse poem in which the beginning verse is repeated as a refrain.

ROSE (*R. and B.*, vol. x. p. 107). The Golden Rose is an ornament blessed by the Pope every year on the fourth Sunday in Lent, and sent to Catholic sovereigns, noted churches, great generals, and illustrious cities. Henry VIII. received the rose from three Popes.

ROSY CROSS (*R. and B.*, vol. x. p. 128). Mosheim says that the title of Rosicrucians, or Brethren of the Rosy Cross, is compounded, not as many say of *rosa* and *crux* (a rose and the cross), but of *ros* (dew) and *crux*. 'Dew was considered to be the most powerful of all natural substances to dissolve gold. And a cross in the language of the fire-philosophers is the same as *lux*, light, because the figure of a cross  exhibits all the three letters of the word *lux* at one view. A Rosicrucian, therefore, is a philosopher who by means of dew seeks for light, that is, for the substance of the Philosopher's Stone.'—*Eccl. Hist.* cent. xvii. sect. i.

ROTA (*R. and B.*, vol. viii. p. 240; vol. x. p. 97). The Rota Romana, a tribunal within the Curia Romana, was formerly the supreme court of justice in the Church, and the universal court of appeal.

ROUHER, EUGÈNE (*Red Cotton N. C. C.*, vol. xii. pp. 123, 137). A French politician (1814-84).

ROUSSEAU (*La Saisiaz*, vol. xiv. p. 200). Lived at Geneva.

ROVIGO (*Sord.*, vol. i. p. 63). A city of Northern Italy about twenty-seven miles S.S.W. of Padua. The Este family

was generally in authority there from the eleventh to the fourteenth century.

ROWLEY, THOMAS (*Waring: Dramatic Romances*, vol. v. p. 86). The hypothetical priest of Bristol, said by Chatterton to have lived in the reigns of Henry VI. and Edward IV. and to have written the poems which Chatterton forged.

RUDEL (*Rudel to the Lady of Tripoli: Men and Women*, vol. iv. p. 294). Geoffrey de Rudel, the troubadour, was a gentleman of Blieux, in Provence, and one of those who were presented to Frederick Barbarossa in 1154. Sismondi gives the following account of him:—‘The knights who had returned from the Holy Land spoke with enthusiasm of a Countess of Tripoli, who had extended to them the most generous hospitality, and whose grace and beauty equalled her virtues. Geoffrey Rudel, hearing this account, fell deeply in love with her without having ever seen her, and prevailed upon one of his friends, Bertrand d’Allamanon, a troubadour like himself, to accompany him to the Levant. In 1162 he quitted the court of England, whither he had been conducted by Geoffrey, the brother of Richard I., and embarked for the Holy Land. On his voyage he was attacked by a severe illness, and had lost the power of speech when he arrived at the port of Tripoli. The Countess, being informed that a celebrated poet was dying of love for her on board a vessel which was entering the roads, visited him on shipboard, took him kindly by the hand, and attempted to cheer his spirits. Rudel, we are assured, recovered his speech sufficiently to thank the Countess for her humanity and to declare his passion, when his expressions of gratitude were silenced by the convulsions of death. He was buried at Tripoli beneath a tomb of porphyry which the Countess raised to his memory, with an Arabic inscription.’

RUDYARD, SIR BENJAMIN (*Strafford*, vol. ii. p. 191). A prominent member of the Long Parliament.

RUNNYMEAD (*Strafford*, vol. ii. p. 195). The place where Magna Charta was signed.

'SAGACIOUS SWEDE, THE' (*R. and B.*, vol. x. p. 76). Swedenborg, who was born at Stockholm 1688, died 1772. His theory of Probability is referred to.

SALABACCHO (*Arist. Apol.*, vol. xiii. p. 21). A character in *The Knights* by Aristophanes. She was a courtesan.

'SALAMANDER SIGN' (*Cristina and Monaldeschi: Jocoseria*, vol. xv. p. 188). The emblem of Francis I. often repeated in the decorations at Fontainebleau.

SALAMIS (*Bal. Adv.*, vol. xi. p. 6). An island on the west coast of Attica. The Greeks defeated the fleet of Xerxes at the battle of Salamis.

SALINGUERRA, TAURELLO (*Sord.*, vol. i. p. 57). He married Sofia, daughter of Eccelin the Monk, and he became ruler of his native city, Ferrara. He was the right-hand man of Eccelin and also of his son. Born in 1160, he was the head of the Ghibellines at Ferrara in 1200. In 1205 Azzo VI. was the head of the Guelf faction both in Ferrara and the March of Ancona, and he took the castle of La Fratta from Salinguerra and dismantled it. This was the beginning of the many quarrels between them. Ferrara for many years after this was a constant scene of warfare. In 1240 Ferrara was finally besieged by the Lombards, Venetians, and Mantuans. Salinguerra was made prisoner, taken to Venice, was kindly treated, and there died in holy peace.

'SALVE REGINA CÆLI' (*R. and B.*, vol. x. p. 251). An anthem, sung after lauds and compline from Trinity Sunday to Advent, the first words of which are 'Hail, Queen of Heaven!' composed by Hermannus Contractus or by Peter of Compostella.

SALZBURG (*Paracelsus*, vol. ii. p. 140). A walled capital

of Upper Austria near the Bavarian frontier. The house of Paracelsus is near the St. Sebastian cemetery.

SAN BERNARDINO (*Pacchiarotto*, vol. xiv. p. 5), of Siena, who founded the order of the Observants. Born 1380.

SANDRO BOTTICELLI (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 87). A Florentine painter. Born 1447; died 1515.

SANNURION (*Arist. Apol.*, vol. xiii. p. 113). An Athenian tragic poet.

SAN SISTO (*One Word More: Men and Women*, vol. iv. p. 297). The glory of the Dresden Gallery is the famous Madonna di San Sisto.

'SAPONIAN STRENGTH' (*Sord.*, vol. i. p. 150). The Saponi family was a branch of the Eccelini, which settled in Lombardy before the time of Sordello.

SBIRRI (*R. and B.*, vol. viii. p. 99). Papal police.

SCALIGER (*R. and B.*, vol. ix. p. 262), Joseph Justus (1540-1609), eminent in letters, science, and philosophy.

'SCARAB, SPIED A' (*Sord.*, vol. i. p. 94). One of the marks of Apis, the sacred bull of ancient Egypt. Dr. Birch says; the marks were 'a black coloured hide with a white triangular spot on the forehead, the hair arranged in the shape of an eagle on the back, and a knot under the tongue in the shape of a scarabæus, the sacred insect and emblem of Ptah, and a white spot resembling a lunar crescent at his right side.'

SCHELLING (*Bishop Blougram's Apology: Men and Women*, vol. iv. p. 254), Frederick William Joseph von (1775-1854), was a celebrated German philosopher.

SCHIDONE (*In a Gondola: Dramatic Romances*, vol. v. p. 74). An Italian painter of the sixteenth century.

'SCHOLASTICA (SAINT) . . . IN PAYNIMRIE' (*Daniel Bartoli: Parleyings &c.*, vol. xvi. p. 143), sister of St. Benedict,

who consecrated herself to God from her earliest youth. Many wonderful miracles are set down to her in the old lives of saints.

SCHUMANN (*Dis Aliter Visum : Dramatis Personæ*, vol. vii. p. 87), Robert (1810-1856). A musical composer and critic.

'SCOTS AFFAIR' (*Strafford*, vol. ii. p. 209). Strafford opposed peace with the Scots, supported the harshest measures, and urged the king to invade Scotland.—*Ency. Brit.*

SECCHI, FATHER (*Red Cotton N. C. C.*, vol. xii. p. 49). The great Jesuit astronomer of the Vatican Observatory, Rome (1818-1878).

'SECOND FRIEDRICH' (*Sord.*, vol. i. p. 54). Holy Roman Emperor (1194-1250), surnamed The Hohenstauffen. He was the grandson of Barbarossa, and was crowned in 1220, and was the most remarkable historic figure of the middle ages.

SEMELE'S SON (*Apollo and the Fates : Parleyings &c.*, vol. xvi. p. 109). Bacchus, whose father was Jupiter. Semele was the daughter of Cadmus.

'SEPHER TOLDOTH YESCHU' (*R. and B.*, vol. x. p. 42). The words mean 'The Book of the Generations of Jesus.' This was a parody of the Gospel history written by a Jew in the Middle Ages.

SERAPION (*Paracelsus*, vol. ii. p. 105), the Elder, of Damascus, flourished in the ninth century, was a Syrian physician of whom little or nothing is known except that he wrote two books, one of which is in the Bodleian in manuscript, entitled *Aphorismi Magni Momenti de Medicina Practica*. The other is entitled *Kunnásh*, and has been translated into Latin.

'SER FRANCO' (*R. and B.*, vol. ix. p. 23). By Sacchetti

(1335-1400), a novelist who wrote somewhat in the manner of Boccaccio.

SERGIUS III. (*R. and B.*, vol. x. p. 70) was Pope from 904 to 911. Platina says that he 'totally abolished all that Formosus had done before; so that priests who had been by him admitted to holy orders were forced to take new ordination. Nor was he content with thus dishonouring the dead Pope; but he dragged his carcase out of the grave, beheaded it as if it had been alive, and then threw it into the Tiber, as unworthy the honour of human burial. It is said that some fishermen, finding his body as they were fishing, brought it to St. Peter's Church; and while the funeral rites were performing, the images of the saints which stood in the church bowed in veneration of his body, which gave them occasion to believe that Formosus was not justly persecuted with so great ignominy. But whether the fishermen did this, or no, is a great question; especially, it is not likely to have been done in Sergius' lifetime, who was a fierce persecutor of the favourers of Formosus, because he had hindered him before of obtaining the pontificate.'—*Lives of the Popes.*

'SEVEN SWORDS' (*Up at a Villa &c.: Dramatic Lyrics*, vol. vi. p. 70). The 'Seven Sorrows of Our Lady' are referred to. Simeon told her that a sword should pierce her own soul (Luke ii. 35), and Catholics enumerate her sorrows as follows: (1) Her grief at Simeon's prophecy; (2) her affliction during the flight into Egypt; (3) her distress at the loss of her Son before finding Him in the Temple; (4) her sorrow when she met her Son bearing His Cross; (5) her martyrdom at the sight of His agony; (6) the wound to her heart when His was pierced; (7) her agony at His burial.

SGANARELLE (*Red Cotton N. C. C.*, vol. xii. p. 59). The hero of *Le Mariage Forcé* by Molière. A humorous gentle-

man of fifty-four proposes to marry a fashionable young lady ; on consideration he changes his mind, but returns to his allegiance under the influence of a cudgelling from the lady's brother.

SHAH ABBAS (*Ferishtah's Fancies*, vol. xvi. p. 12), sur-named the Great. was one of the most famous of the sovereigns of Persia. He came to the throne at the age of eighteen in the year 1585. He defeated the predatory Uzbeks in a great battle near Herat in 1597, and expelled them from the land. Was successful against the Turks, and extended his domi-nion greatly by defeating them and the Tartars in 1618. At the time of his death his dominions extended from the Tigris to the Indus.

SHIP-MONEY (*Strafford*, vol. ii. p. 203). A tax to fit out ships to protect our coasts and merchant vessels. Charles I. levied ship-money to restore the Palsgrave to his throne. Noye suggested the scheme to the king, and pretended that English commerce needed extra protection. The counties were therefore taxed without the consent of Parliament, and the money was employed by Charles for his own purposes. Hampden resisted the tax, and this was one of the causes which led to the death of Charles. It was finally abolished.

SIMOIS (*Agamemnon*, vol. xiii. p. 302). A river in Troas which rises in Mount Ida and falls into the Xanthus.

SISUPHOS (*Ixion : Jocoseria*, vol. xv. p. 201). The son of Æolus, king of Corinth. He was famous for his cunning and robberies. He was killed by Theseus, and punished in the infernal regions by being compelled to roll a stone up hill which constantly rolled back again.

SITARA (*Ferishtah's Fancies*, vol. xvi. p. 68). Persian for 'a star.'

SKAMANDROS (*Agamemnon*, vol. xiii. p. 292). A river of Troas.

SKIADAEION (*Arist. Apol.*, vol. xiii. p. 128). Fennel and anise and plants of that tribe have heads like an umbrella or parasol.

'SLUDGE (MR.), THE MEDIUM' (*Dramatis Personæ*, vol. vii. p. 182). This is Mr. D. D. Home, the American medium. 'Spiritualism,' or rather 'Spiritism,' originated in America in 1848.

SNAKE STONE (*An Epistle: Men and Women*, vol. iv. p. 187). Any stone which is supposed to be a remedy for snake-bites.

SOLDIER BEE (*R. and B.*, vol. ix. p. 80). A bee which protects the hive by fighting for its occupants, and sacrifices his life in the act of using his sting.

SOLDIER CRAB (*R. and B.*, vol. x. p. 84). The same as the *hermit crab*, so called from its combativeness, or from its habit of possessing itself of the shells of other animals.

SOLOMON'S RING (*Solomon and Balkis: Jocoseria*, vol. xv. p. 184). This bore the double triangle sign of the Kabalists



It was a famous charm over demons and genii. It is undoubtedly of Eastern origin. Solomon was thought to have owed his power over the spiritual world to the possession of this ring, on which the great name of God was engraved.

SORDELLO (vol. i. p. 51). Dante refers to Sordello nine times in the *Purgatorio* (vi. 74 ; vii. 3, 52, 86 ; viii. 38, 43, 62, 94 ; ix. 58). Scholars, however, are divided in opinion whether the reference is always to Sordello the troubadour or to Sordello the podestà of Verona, or whether these are one and the same person. Longfellow, in his notes to Dante's *Purgatorio*, gives a selection from various accounts of Sordello which, as he says, make the matter exceedingly confusing. One story is, that 'Sordello was a Mantuan of Sivier, son of a poor knight, whose name was Sir El Cort.

And he delighted in learning songs and in making them, and rivalled the good men of the court as far as possible, and wrote love-songs and satires. And he came to the court of the Count of Saint Boniface, and the count honoured him greatly, and by way of pastime he fell in love with the wife of the count, and she with him. And it happened that the count quarrelled with her brother and became estranged from her. And her brothers, Sir Icellis and Sir Albrics, persuaded Sir Sordello to run away; and he came to live with them in great content. And afterwards he went into Provence and received great honour from all good men and from the count and countess, who gave him a good castle and a gentlewoman for his wife.'

SOUSARION (*Arist. Apol.*, vol. xiii. pp. 38 and 117). A Greek poet of Megara, who introduced comedy on a moveable stage at Athens, B.C. 562.

'SOWN ONES' (*Arist. Apol.*, vol. xiii. p. 147). The armed men who arose from the dragon's teeth sown by Cadmus.

SPARTA (*Pheidippides: Dramatic Idyls*, vol. xv. p. 18). The capital of Laconia, a celebrated city of Peloponnesus.

'SPHETERON DO' (*Solomon and Balkis: Jocoseria*, vol. xv. p. 183). Greek for 'his home.'

'SPIDER THAT WEAVES NO WEB' (*An Epistle: Men and Women*, vol. iv. p. 188). The spider in question belongs to the wandering group: they stalk their prey in the open field, or in divers lurking places, and are quite different in their habits from the web spinner. The spider sprinkled with mottles probably is the zebra spider. It belongs to the Saltigrade tribe. The use of spiders in medicine is very ancient. Pliny describes many diseases for which they were used.

'SPIDER, ADVENTUROUS' (*Sord.*, vol. i. p. 77). The garden spider (*Epeira*) spins a large quantity of thread, which, floating

in the air in various directions, happens, from its glutinous quality, at last to adhere to some object near it, a lofty plant or the branch of a tree. When the spider has one end of the line fixed, he walks along part of it and fastens another, then drops and affixes the thread to some object below, climbs again and begins a third, fastening that in a similar way.

STADE (*Arist. Apol.*, vol. xiii. p. 14). A measure of distance, about a furlong; a single course for foot-races at Olympia.

STAGIRITE, THE (*Paracelsus*, vol. ii. p. 22). Aristotle, who was born at Stagira, in Macedon.

STAR CHAMBER (*Strafford*, vol. ii. p. 222). 'Camera Stellata.' Date of foundation is obscure. The Latin name seems to indicate some starry decoration of the chamber, just as we have the 'Painted Chamber,' the 'White Chamber,' &c. The jurisdiction of this court was without appeal. It was so hated in Charles I.'s time because the king used it for the purpose of extracting fines for his own exchequer. It was abolished by the Long Parliament in 1641.

'STAR OF THE SEA' (*Red Cotton N. C. C.*, vol. xii. p. 133). One of the titles of the Virgin Mary.

STÀROSTA (*Ivàn Ivànovitch: Dramatic Idyls*, vol. xv. p. 49). The chief man of the village, the overseer.

'STARRY PALADIN' (*Sord.*, vol. i. p. 54). 'The love poems of Sir Philip Sidney addressed to Stella were written under the *nom de plume* of Astrophel ("the lover of the star").'—*Prof. Sonnenschein.*

STEPHEN VII. (*R. and B.*, vol. x. p. 65). Pope (929-931). Platina says 'he persecuted the memory of Formosus with so much spite that he abrogated his decrees and rescinded all he had done, though it was said that it was Formosus that conferred the bishopric of Anagni upon him. Stephen, because Formosus had hindered him before of this desired dignity,

exercised his rage even upon his dead body ; for Martin, the historian, says he hated him to that degree that in a council which he held he ordered the body of Formosus to be dragged out of the grave, to be stripped of his pontifical habits and put into that of a layman, and then to be buried among secular persons, having first cut off those two fingers of his right hand which are principally used by priests in consecration, and thrown into the Tiber ; because, contrary to his oath, as he said, he had returned to Rome and exercised his sacerdotal functions, from which Pope John had legally degraded him. This proved a great controversy, and of very ill example ; for the succeeding popes made it almost a constant custom either to break or abrogate the acts of their predecessors, which was certainly far different from the practice of any of the good popes whose lives we have written.'

STIBADIUM (*Sord.*, vol. i. p. 214). A couch used by the Romans beside their dining-tables.

STINCHE (*R. and B.*, vol. x. p. 214). A prison.

STOMACH-CYST (*Mr. Sludge the Medium : Dramatis Personæ*, vol. vii. p. 228). One of the infusoria, the simplest of creatures endowed with animal life. It is nothing more than a bag without limbs or organs.

STRAFFORD (vol. ii. p. 187). Sir Thomas Wentworth, who afterwards became Earl of Strafford, was born, April 13, 1593, in Chancery Lane. His early life was passed in the midst of aristocratic influences. From the outset of his career, as he said in his defence, 'it was his chaste ambition . . . to have as much power as may be, that there may be power to do the more good in the place where a man lives—ever desiring the best things, never satisfied I had done enough, but did always desire to do better.' He represented Yorkshire in the Parliament of 1614. In 1640 he was created Earl of Strafford, and soon after went to Ireland to hold a parliament. He was high-

handed and autocratic by nature, and his rule in Ireland made him more high-handed than ever. He was stern, imperious, choleric, and vindictive, and trampled on the rights of the people of whose cause at one time he had been the most strenuous advocate. When he devoted himself to the support of the claims of Charles, he became the most active and formidable enemy to the people's cause. He urged the king to invade Scotland, and said, 'You have an army in Ireland you may employ here to reduce this kingdom.' He tried to force the citizens of London to lend money, had a scheme for debasing the coinage, and for seizing bullion in the Tower, the property of foreign merchants, and proposed in order to secure Ireland that the Scots of Ulster should be ruthlessly driven from their homes. He was impeached and committed to the Tower by the Lords, and when they showed reluctance to condemn him the Commons brought in a bill of attainder, which the Lords passed. The king on May 9, 1641, yielded to popular pressure and gave the royal assent to the execution of Strafford, which took place on the 12th.

STRAIT SARONIC (*Agamemnon*, vol. xiii. p. 283). A bay of the Ægean Sea.

STRAUSS, DAVID FREDERICK (*Bp. Blougram's Apology: Men and Women*, vol. iv. p. 262) (1808-74). One of the Tübingen philosophers, who wrote the rationalistic *Life of Jesus*.

'STRAYING AMONG THE FLOWERS IN SICILY' (*Bal. Adv.*, vol. xi. p. 119). Proserpine, the daughter of Ceres, one day gathering flowers in the meadows of Enna, was carried off by Pluto to the infernal regions, of which she became queen.

STROPHIOS (*Agamemnon*, vol. xiii. p. 309). The Phocian by whose means Orestes revenged the murder of his father.

STRUMON (*Agamemnon*, vol. xiii. p. 277). A river which separates Thrace from Macedonia.

SUABIAN (*Sord.*, vol. i. p. 61). The contention for the imperial throne between Otto of Brunswick and Philip of Suabia (1198-1208) enlisted the sympathies of Italy, and some of the Guelfic towns sided with Otto, who was one of the Guelfs.

SUBURRA (*Imperante Augusto Natus Est: Asolando*, vol. xvii. p. 98). A street in Rome to which dissolute Romans resorted. It was situated between Mounts Viminalis and Quirinalis.

SUCCUBUS (*R. and B.*, vol. ix. p. 45). An evil spirit, a demon.

SUDARY (*Paracelsus*, vol. ii. p. 85). A handkerchief, a relic of the Virgin.

SUETONIUS TRANQUILLUS (*Pietro of Abano: Dramatic Idyls*, vol. xv. p. 144). A Latin historian who wrote the lives of the first twelve Cæsars.

SUFFUMIGATION (*Paracelsus*, vol. ii. p. 85). A medical fumigation such as was used in ancient and mediæval medicine.

SULLA (*Pietro of Abano: Dramatic Idyls*, vol. xv. p. 130). The celebrated Roman dictator Sylla.

SUMMA [THEOLOGIÆ] (*R. and B.*, vol. ix. p. 54). The famous treatises on theology by St. Thomas Aquinas, from which every priest of the Roman Catholic Church has to learn his theology.

‘SUN-TREADER’ (*Pauline*, vol. i. p. 45). Shelley.

SUZERAIN (*Sord.*, vol. i. p. 81). A feudal lord, a lord paramount.

‘SWEET TRINE’ (*Apollo and the Fates: Parleyings &c.*, vol. xvi. p. 106). The three Fates.

'TACKED—TO THE CHURCH'S TAIL' (*R. and B.*, vol. viii. p. 70). One of the minor clerical orders or steps to the priesthood was frequently taken by gentlemen who had no intention to become actual priests in order that they might enjoy the Church's protection for their own purposes. In France laymen held abbeys *in commendam*, and young men of good families became abbés on a similar principle. It led to scandalous abuses.

TADDEO GADDI (*Old Pictures in Florence : Dramatic Lyrics*, vol. vi. p. 87). A painter and architect of the Florentine school (1300–1366), who was one of Giotto's assistants for twenty-four years. He carried on the work of the Campanile at Florence after Giotto's death.

TAGLIAFER (*Sord.*, vol. i. p. 123). The minstrel knight of William of Normandy, who rode in front of the invading army at the battle of Senlac and sang the song of Roland.

TANTALOS (*Ixion : Jocoseria*, vol. xv. p. 201). TANTALUS'S TREASURE (*Pietro of Abano : Dramatic Idyls*, vol. xv. p. 133). Tantalus, king of Sipylus, in Phrygia, was a favourite of the gods and was permitted to share their meals. Having abused their hospitality, he was cast into Tartarus. He suffered from hunger and thirst, immersed in water up to his chin, and delicate fruits were suspended before him ; when he opened his mouth the water dried up and the food vanished into the air.

TARGUM (*Jochanan Hakkadosh : Jocoseria*, vol. xv. p. 215). A Chaldee paraphrase or version of the Old Testament.

TAROCS (*R. and B.*, vol. x. p. 253). A game played with seventy-eight cards.

TAURICA [CHERSONESUS] (*Waring : Dramatic Romances*, vol. v. p. 83). The country now called the Crimea.

TEIAN, THE (*R. and B.*, vol. x. p. 10). The Greek poet Anacreon, who was born at Teos in Ionia.

TELEKLEIDES (*Arist. Apol.*, vol. xiii. p. 43). A comic poet of Athens in the time of Pericles.

TENEBRÆ (*The Italian in England: Dramatic Romances*, vol. v. p. 50). A Catholic service of the Holy Week, which consists in singing certain Psalms and Lamentations on the evenings of Wednesday, Thursday, and Good Friday. At the beginning of the office fifteen lighted candles are set on a triangular candelabrum, and at the end of each psalm one is put out till only a single candle is left lighted at the top of the candelabrum. Then while the Benedictus is being chanted the candles on the high altar are extinguished, and at its close the solitary candle left alight is taken from the stand and hidden behind the altar, to be brought out again at the close of the service. Amalarius Fortunatus explained the meaning of these ceremonies in 820. They figure the growing darkness of the time when the Light of the World was taken. The last candle hidden but not extinguished signifies that death did only in appearance but not really extinguish the Light of the World. A clapping noise made at the end of the office signifies the confusion existing at the death of Christ.

TERENCE (*R. and B.*, vol. ix. p. 23). A native of Carthage, celebrated for his comedies, the purity of his language, and the elegance and simplicity of his diction. He died about 159 B.C.

TERM (*The Bishop orders his Tomb &c.: Men and Women*, vol. iv. p. 236). A bust terminating in a square block of stone, like those of the god Terminus.

TERN QUATERN (*R. and B.*, vol. x. p. 250). A *tern* is a lottery prize, resulting from the favourable combination of three numbers in the drawing ; a *quatern* is a combination of four

numbers. It would seem that a tern quatern constitutes some exceptional piece of luck.

TERNI [THE FALLS OF] (*Prince Hohenstiel &c.*, vol. xi. p. 170). In central Italy, on the route from Perugia to Orte. They have few rivals in Europe for beauty, height, and volume of water.

TETRIX (*Arist. Apol.*, vol. xiii. p. 21 ; *Pheidippides, Dramatic Idyls*, vol. xv. p. 17). A golden grasshopper was worn as a badge of honour by Athenians in their hair. Grasshoppers were supposed to spring from the soil, and this practice was to show that the wearers were descended from the original inhabitants of the land.

TEUKRIS LAND (*Agamemnon*, vol. xiii. p. 273). The land of the Trojans, so called from Teucer, their king.

'THALASSIAN-PURE' (*R. and B.*, vol. x. p. 36). At the rape of the Sabine women one of the ravishers captured a virgin for Thalassius, a beautiful young Roman, and declared that she was reserved for him, and all were eager that her purity should be so preserved.

THALIA (*Fifine at the Fair*, vol. xi. p. 258). One of the Muses who presided over festivals and over pastoral and comic poetry. Melpomene, another of the Muses, presided over tragedy.

THEMIS (*R. and B.*, vol. x. p. 257). A daughter of Cœlus and Terra, who married Jupiter contrary to her wishes. She was supposed to preside over the petitions presented to the gods. Amongst the moderns she is represented as holding a sword in one hand and a pair of scales in the other.

THEMISTOKLES (*Echetlos: Dramatic Idyls*, vol. xv. p. 87). A celebrated general born at Athens. He was accused of having entered into a traitorous communication with the Persians in his own interest. He was banished from Greece, and died at Magnesia.

THEOBALDS (*Strafford*, vol. ii. p. 295). A beautiful house in Hertfordshire, inherited by Robert Cecil, Earl of Salisbury, from his father, William Cecil, Lord Burleigh. King James liked this house so much that, in 1607, he offered Robert Cecil the Queen's dower-house at Hatfield in exchange for it. Several of Ben Jonson's masques were written for performance at Theobalds.—*Prof. Morley*.

THEODORIC (*R. and B.*, vol. ix. p. 261). King of the Ostrogoths (c. A.D. 454–526). He caused the celebrated Boethius, the philosopher and poet, to be put to death on suspicion of conspiracy, A.D. 525.

THERMÆ (*Imperante Augusto Natus Est: Asolando*, vol. xviii. p. 94). The baths.

THESMOPHORIA (*Arist. Apol.*, vol. xiii. p. 17). A women's festival in honour of Ceres, made sport of by Aristophanes. It lasted three days in October, and only married women could take part in the ceremonies. The last day was called Kalligeneia, and was spent in merry-making.

'THESMOPHORIAZOUSAI' (*Arist. Apol.*, vol. xiii. p. 22). A play by Aristophanes, satirising women and Euripides (B.C. 411).

'THETIS WHO IS EITHER TETHYS OR AS GOOD' (*Two Poets of Croisic*, vol. xiv. p. 238). Thetis, one of the sea deities, daughter of Nereus and Doris, is often confounded with Tethys, who was her grandmother and the greatest of the sea deities, being mother of the chief rivers of the world. The word Tethys is employed poetically to express the sea.

THIERS, LOUIS ADOLPHE (*Prince Hohenstiel &c.*, vol. xi. p. 173) (1797–1877). The French statesman who was called the 'liberator of the territory.' He wrote the *History of the French Revolution*. He was the first president of the French Republic, 1871–1873.

'THIRD POET'S TREAD SURPRISED THE TWO' (*R. and B.*,

vol. x. p. 131). 'The talents of Sophocles were looked upon by Euripides with jealousy, and the great enmity which unhappily prevailed between the two poets gave an opportunity to the comic muse of Aristophanes to ridicule them both on the stage with humour and success.'—Lemprière, *Class. Dict.*

'ST. THOMAS WITH HIS . . . GOOSE-QUILL' (*R. and B.*, vol. ix. p. 121). The great theologian of the Latin Church. He was born 1227, died 1274, and was canonised in 1323.

THOUKUDIDES (*Arist. Apol.*, vol. xiii. p. 23). Thucydides, the famous Greek historian, died at Athens 391 B.C.

'THREE, THE' (*Arist. Apol.*, vol. xiii. p. 9). The three tragic poets of Greece, Æschylus, Sophocles, and Euripides.

'THREE DAYS' SALT FISH SLICE' (*Arist. Apol.*, vol. xiii. p. 31). Soldiers on the march were required to take with them rations for three days.

'THREE-LEAVED BELL' (*Sord.*, vol. i. p. 102). The day-lily, sometimes called St. Bruno's lily, an alpine plant called in France *belle de jour*, by botanists the *Hemerocallis Liliastrum*.

'THREKIAN BREEZES' (*Agamemnon*, vol. xiii. p. 300). Thracian breezes.

'THROBBING STONE' (*Sord.*, vol. i. p. 108). In one of Ossian's poems a description is given of bards walking around a rocking stone, and by their singing making it move as an oracle of battle.

'THUCYDIDES AND HIS SOLE JOKE' (*R. and B.*, vol. x. p. 45). This refers to the passage of Thucydides where the story of Cylon is told. The passage did not contain any joke, only the narrative style was unusually genial. There are other passages of Thucydides where his grim humour comes much nearer to the modern idea of pleasantry.

THUESTES (*Agamemnon*, vol. xiii. p. 351). The son of

Pelops, and brother of Atreus, who set before him for food the flesh of his own son.

‘THUS HE DWELLS,’ &c., down to ‘MAN BEGINS ANEW A TENDENCY TO GOD’ (*Paracelsus*, vol. ii. pp. 168–172) is the teaching of the Kabbalah. ‘The whole universe, however; was incomplete and did not receive its finishing stroke till man was formed, who is the acme of the creation and the microcosm. “Man is both the import and the highest degree of creation, for which reason he was formed on the sixth day. As soon as man was created everything was complete, including the upper and nether worlds, for everything is comprised in man. He unites in himself all forms.”’—*Ency. Brit.*

THYRSIS (*R. and B.*, vol. ix. p. 27). A young Arcadian shepherd.

THYRSUS (*Sord.*, vol. i. p. 229). A pole carried by Bacchus and by satyrs and others who engaged in Bacchic rites and festivities. Sometimes it was terminated by a fir cone; sometimes the thyrsus was a spear enveloped in vine leaves.

TIBERIUS CÆSAR (*Pietro of Abano : Dramatic Idyls*, vol. xv. p. 144). Emperor of Rome (b. B.C. 42; d. A.D. 37). He consulted the oracle of Geryon at Padua and drew a lot by which he was directed to throw golden *tali* into the fountain of Aponus to obtain replies to his questions; when he did this the highest numbers came up.

TISO SAMPIER (*Sord.*, vol. i. p. 144). Tissolin di Campo St. Pierre and Eccelin I. had been friends until a quarrel arose about a marriage portion, when Eccelin proved treacherous and the two families were estranged.

TITHON (*Pietro of Abano : Dramatic Idyls*, vol. xv. p. 141). A son of Laomedon, king of Troy. Aurora fell in love with his beauty and carried him away. He begged her to make him immortal, and the request was granted. He forgot, how-

ever, to ask for a continuance of his strength, beauty, and youth, and as he soon became old and feeble he begged Aurora to remove him from the world. As he could not die, the goddess changed him to a grasshopper.

TOCCATA (*A Toccata of Galuppi's : Dramatic Lyrics*, vol. vi. p. 74). A touch-piece, a prelude or overture.

TOHU-BOHU (*Jochanan Hakkadosh : Jocoseria*, vol. xv. p. 249). Void and waste, so at sixes and sevens, in confusion, topsy-turvy.

TOURVILLE (*Hervé Riel*, vol. xiv. p. 80). The French admiral who defeated the combined Dutch and English fleets in 1690, and pursued the English to the Thames. Again in '93, he revenged himself for La Hogue by the victory of Cape St. Vincent.—*Dr. Rolfe*.

TOXOTES (*Arist. Apol.*, vol. xiii. p. 27). An archer, a character in the *Thesmophoriazousai*.

TOZZI (*R. and B.*, vol. x. p. 245). Physician to Pope Innocent XII. He succeeded Malpighi.

'TRANSCENDENTALISM' (*Men and Women*, vol. iv. p. 173). The work referred to is an imaginary one. Transcendentalism, however, is a word applied to 'those beliefs or principles which are not derived from experience, and yet are absolutely necessary to make experience possible or useful. The term has been applied to a kind of investigation, or a use of language which is vague, obscure, fantastic, or extravagant.'

'TRANSPORT TO VENICE SQUARE' (*Sord.*, vol. i. p. 137), *i.e.* to St. Mark's Church, which is adorned with precious columns and sculptures brought from temples and other buildings in all parts of the ancient world.

TREVISO (*Pippa Passes*, vol. iii. p. 58). A town in Italy seventeen miles from Venice. There is a fine Annunciation by Titian in the Cathedral of San Pietro.

TRIARII (*R. and B.*, vol. x. p. 60). A class of soldiers belonging to the infantry of the Roman legion. They were in the time of Polybius the oldest veterans of a legion and formed the fourth rank, where they were a kind of reserve.

TRILOGY, TRAGIC (*Arist. Apol.*, vol. xiii. p. 44). A series of three dramas, which, though each complete in itself, bear a certain relation to each other, and form one historical and poetical picture—e.g. the three plays of the *Oresteia*, the *Agamemnon*, the *Choëphoræ*, and the *Eumenides*, by Æschylus.

TRITHEMIUS (*Paracelsus*, vol. ii. p. 15). Abbot of Würzburg (c. 1500). A great astrologer and alchemist. He possessed a famous library of two thousand volumes. Scholars and nobles flocked to his monastery from all parts of Europe to consult him.

TROES (*Agamemnon*, vol. xiii. p. 271). Trojans.

TROIA (*Agamemnon*, vol. xiii. p. 269). Troy, the capital of Troas.

TRUCE OF GOD, 'GOD'S TRUCE' (*Sord.*, vol. i. p. 222). An institution of the middle ages, designed to mitigate the violence of private war by prohibiting hostilities from Thursday evening to Sunday evening of each week, also during the entire season of Advent and Lent, and on certain festival days. The truce was first proposed in the Council of Charroux in 989.

TRUGAIOS (*Arist. Apol.*, vol. xiii. p. 54). A character in Aristophanes' comedy, *The Peace*. He is a distressed Athenian who soars heavenward on a beetle's back.

TULLY'S LATIN (*The Bishop orders his Tomb &c. : Men and Women*, vol. iv. p. 235), i.e. Cicero's, the purest classic style.

TUNDAREUS (*Agamemnon*, vol. xiii. p. 272). King of Lacedæmon, who married Leda.

TUPHON (*Arist. Apol.*, vol. xiii. p. 36). Typhon, a famous giant chained under Mount Etna.

'TURK VERSE ALONG A SCIMITAR' (*Paracelsus*, vol. ii. p. 39). Mohammedans use verses of the Koran for ornamental purposes.

'TUSCAN, THE SOLEMN' (*La Saisiaz*, vol. xiv. p. 173). Dante. The reference is to Beatrice.

'TWY-PRONG' (*Sord.*, vol. i. p. 172). Necromancers used a magic fork, a twy-prong, in raising the devil.

'TYRIAN SHELLS' (*Popularity: Dramatic Lyrics*, vol. vi. p. 193), and TYRRHENE WHELK (*Sord.*, vol. i. p. 132). The famous purple dye was produced from shell-fish of the genera *Murex* and *Purpura* which have a gland called the adrectal gland, which secretes a colourless liquid becoming purple on exposure to the atmosphere. It was a discovery of the Phœnicians, and was known to the Greeks in the time of Homer. The juice was collected from the shells and placed in salt and heated in metal vessels ; then the wool or silk was dyed in it.

ULPIAN (*Bishop orders his Tomb, &c.: Men and Women*, vol. iv. p. 235). A lawyer in the reign of Alexander Severus, who wrote several treatises on Civil Law.

URBINATE, THE (*R. and B.*, vol. x. p. 6). Rafael of Urbino.

UZZEAN (*Jochanan Hakkadosh: Jocoseria*, vol. xv. p. 221). Job, of the land of Uz.

VALERIUS MAXIMUS (*R. and B.*, vol. ix. p. 279). A Latin writer who published a work in the reign of Tiberius called *Books of Memorable Deeds and Utterances*, consisting of historical anecdotes mostly taken from Roman history and biography.

VALLOMBROSA CONVENT (*R. and B.*, vol. x. p. 184). A famous religious house near Florence.

VALVASSOR (*Sord.*, vol. i. p. 81) or VAVASOUR. In feudal

law a principal vassal, not holding from the Sovereign directly, but of a great lord.

'VANE, OLD' (*Strafford*, vol. ii. p. 206). Secretary of State and comptroller of the household under Charles I.

VANE (*Strafford*, vol. ii. p. 191), the Younger, a disciple of Pym. He stole from his father's cabinet a very important document, which was used against Strafford on his trial. After the Restoration he was brought to trial and executed.

VASARI, GEORGE (*Andrea del Sarto: Men and Women*, vol. iv. p. 225; *Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 80). The celebrated author of the *Lives of the Painters*.

VENUS (*Pietro of Abano: Dramatic Idyls*, vol. xv. p. 145), or *Jactus Venereus*. An ancient Roman dice game was played with tali or huckle-bones; the highest throw in value was that called *Venus*.

VERNON LEE (*Inapprehensiveness: Asolando*, vol. xvii. p. 30). The pseudonym of Violet Paget, the authoress of *Euphonia*.

'VERONA'S LADY' (*Sord.*, vol. i. p. 155). A statue called by the people *Donna Verona*. It is erected on the top of a fountain at one end of the Piazza d'Erbe, and was put up by Theodosius in 1380. It wears a steel crown as a symbol that the town was an imperial residence.

VEUILLOT, LOUIS (*Red Cotton N. C. C.*, vol. xii. p. 149) (1813-1883). The celebrated Ultramontane editor of the French paper *L'Univers Religieux*.

VEXILLIFER (*R. and B.*, vol. x. p. 276). A standard-bearer.

VICENZA (*Sord.*, vol. i. p. 103). An ancient city of Northern Italy. The first encounter between the Guelfs and Ghibellines took place there, about 1194.

VICTOR, KING (*King Victor and King Charles*, vol. iii. p. 81). Victor Amadeus II., Duke of Savoy, born 1666, obtained the kingdom of Sicily by treaty from Spain. He afterwards exchanged it with the Emperor for the island of Sardinia, with the title of king, in 1720.

VIDAL [PIERRE] (*Sord.*, vol. i. p. 119). A Provençal troubadour who died about 1210, who was loaded with gifts by the greatest nobles of his time. Some of his poems are the best remaining of the Provençal poetry. He went twice to Palestine, once with a crusade. Sordello hated him.

'VIENNA, HELPING' (*R. and B.*, vol. x. p. 219). In 1683, 150,000 Turks led by Cara Mustapha sat down before the city. The Emperor Leopold and John Sobieski, King of Poland, combined their forces to oppose the common enemy of Christian Europe. The Turks were completely routed after the great battle fought under the walls of Vienna, September 12, 1683.

VIGILIARUM, VIGIL TORMENT (*R. and B.*, vol. ix., pp. 2, 255). This is described in Hare's *Walks in Rome*. 'Upon a high joint-stool, the seat about a span large, and instead of being flat, cut in the form of pointed diamonds, the victim was seated: the legs were fastened together and without support; the hands bound behind the back, and with a running knot attached to a cord descending from the ceiling; the body was loosely attached to the back of the chair, cut also into angular points. A wretch stood near, pushing the victim from side to side; and now and then, by pulling the rope from the ceiling, gave the arm most painful jerks. In this horrible position the sufferer remained forty hours, the assistants being changed every fifth hour.'

'VIRGILIAN DIP' (*R. and B.*, vol. ix. p. 17; vol. x. p. 76). Sortes Virgilianæ, or Virgilian lots, an ancient Roman custom of divination on the same principle as people nowadays open their Bible at random, or stick a pin between the

leaves to see what text may turn up. *The Imitation of Christ* is often used in Italy for this purpose.

VIRGIN'S BOWER (*Christopher Smart: Parleyings &c.*, vol. xvi. p. 156). A climbing plant of the genus *Clematis*.

VISHNU-LAND (*Waring: Dramatic Romances*, vol. v. p. 82). India, where Vishnu, the second person of the modern Hindu Trinity, is worshipped. He is the preserver of life, and has been nine times incarnate, and is to become so once more.

VIVARESI (*Sord.*, vol. i. p. 103). A noble family of Lombardy.

VOLTAIRE (*La Saisiaz*, vol. xiv. p. 203) built himself a château at Fernex. Over the portal of a church he erected there, he affixed the inscription 'Deo erexit Voltaire.'

WALDENSES (*Fust and his Friends: Parleyings &c.*, vol. xvi. p. 274), Valdenses, or Vaudois. The earliest occurrence of the name of this sect in ecclesiastical history is in 1198 (*Migne, Patrol.* vol. ccxiv.), when Innocent III. requested the Archbishop of Aix and his suffragans to assist Rainier in his efforts to put down the heretics in those parts, 'qui Valdenses Catari et Paterini dicuntur.' They were identified about 1440 with the sect called 'The Poor Men of Lyons;' a sect supposed to have been established by Peter Valdo, a merchant of Lyons, about 1160.

'WALK, THE' (*Gerard de Lairese: Parleyings &c.*, vol. xvi. p. 203). The title of a portion of Gerard's work *The Art of Painting*.

WANDESFORD, SIR CHRISTOPHER (*Strafford*, vol. ii. p. 298). Master of the Rolls and Privy Councillor in Ireland. He is said to have died of grief at hearing of Strafford's arrest.

WARING (*Waring: Dramatic Romances*, vol. v. p. 78). This was Mr. Alfred Domett, C.M.G., son of Captain

Nathaniel Domett, born at Camberwell, May 20, 1811. He published a volume of poems in 1833, then travelled in America for two years, returned to London about 1836-7, and was called to the bar in 1841. He went as a settler to New Zealand in 1842, and became Secretary of that country in 1851. Having been elected to the House of Representatives, he was in 1862 called upon to form a government, which he did. He returned to England after rendering great services to New Zealand. His chief work is *Ranolf and Amohia*, full of descriptions of New Zealand scenery.

'WASPS, THE' (*Arist. Apol.*, vol. xiii. p. 42). One of the plays of Aristophanes.

'WATER-HAIDES' (*Agamemnon*, vol. xiii. p. 301). The engulfing sea.

'WEAL-PRANKT' (*Apollo and the Fates: Parleyings &c.*, vol. xvi. p. 98). Decked out with prosperity.

WESTON, SIR RICHARD (*Strafford*, vol. ii. p. 209). Chancellor of the Exchequer. Sir J. Eliot denounced him as an enemy of the Commonwealth.

WHITE-CROSS KNIGHTS (*Return of the Druses*, vol. iii. p. 174). The Knight Hospitallers, who wore a white cross of eight points on a black ground. When engaged on military duties, they wore a plain straight white cross on a red ground.

'WILLOW-WICKER-FLASH' (*Arist. Apol.*, vol. xiii. p. 33). The nickname for a toper.

WITENAGEMOT (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 90). The assembling of the wise men, the great council of the Anglo-Saxons. The origin of our Parliament.

WOE-PURFLED (*Apollo and the Fates: Parleyings &c.*, vol. xvi. p. 98). Embroidered with woe.

WOLLSTONECRAFT, MARY (*Mary Wollstonecraft and*

Fuseli: Jocoseria, vol. xv. p. 195). The foundress of the Women's Rights movement. Born 1759; died 1797. Her first publication was a pamphlet entitled *Thoughts on the Education of Daughters*. At the house of Mr. Johnson, her publisher, she met William Godwin, the author, and Henry Fuseli, the artist. Her book, *A Vindication of the Rights of Woman*, is that by which she is best known. Although Fuseli was a married man, Mary Wollstonecraft exercised her womanly right to love him. As he did not in the least reciprocate the sentiment, she went to Paris and consoled herself by transferring her affections to Mr. Gilbert Imlay, with whom she lived in contempt of the vulgar precaution of marriage. He soon deserted her, when she attempted suicide. Mary was saved from death, and then lived with William Godwin, ultimately marrying him. Her daughter by Godwin became the wife of the poet Shelley.

WOLF, FRIEDRICH AUGUST (*Development: Asolando*, vol. xvii. p. 105). A celebrated critic who was born 1759, and died 1824. He filled the chair of philology at Halle for twenty-three years. He is best remembered by his *Prolegomena in Homerum*, in which he maintained that the *Iliad* and the *Odyssey* are not the work of one single and individual Homer, but a much later compilation of *hymns*, sung and handed down by oral tradition. Its effect was overwhelming.

WORMWOOD STAR (*R. and B.*, vol. x. p. 244). A star which was believed to appear at the approach of death.

WÜRZBURG (*Paracelsus*, vol. ii. p. 8 *et seq.*). An ancient and famous city of Germany. Its bishops were made dukes of Franconia in 1120. Its university was founded in 1582.

WYVERN (*Paracelsus*, vol. ii. p. 57). A two-legged dragon, with a body ending in a long tail.

'XERXES AND THE PLANE-TREE' (*Prince Hohenstiel &c.*, vol. xi. p. 165). Herodotus says that Xerxes going from Phrygia

into Lydia observed a plane-tree, which on account of its beauty he presented with golden ornaments (bk. vii. 31).

ZENO (*Old Pictures in Florence: Dramatic Lyrics*, vol. vi. p. 88). The founder of the sect of the Stoics.

ZEPHUROS (*Agamemnon*, vol. xiii. p. 302). The west wind.

'ZETHOS AGAINST AMPHION' (*Arist. Apol.*, vol. xiii. p. 15). Zethos was a son of Jupiter by Antiope, and brother to Amphion.

ZEUS (*Apollo and the Fates: Parleyings &c.*, vol. xvi. p. 101). Jupiter.

'ZIN, THE HORRID' (*Sord.*, vol. i. p. 164). The Syrian wilderness in which the Israelites found no water.

ZOROASTER (*One Word More: Men and Women*, vol. iv. p. 304; *Paracelsus*, vol. ii. p. 148). The founder of the Persian religion of the Magi, and one of the greatest teachers of the East. The *Zend Avesta* is the Zoroastrian Bible.

ZUINGLIUS (*Paracelsus*, vol. ii. p. 106). Zwingli, the Swiss reformer of Zürich.

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